DOCUMENT RESUME

ED 061 249 TE 499 791

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TITLE Music Laboratory I: Supplementary Materials, Course Number: Music: 5631.10.
INSTITUTION Dade County Public Schools, Miami, Fla.
PUB DATE 71
NOTE 78p.; An Authorized Course of Instruction for the Quinmester Program

EDRS PRICE MF-$0.65 HC-$3.29
DESCRIPTORS Audiovisual Aids; Auditory Perception; Cognitive Objectives; Course Content; *Course Objectives; *Educational Objectives; *Instructional Materials; Laboratory Training; *Music Education; *Skill Development; Symbolic Learning; Visual Learning
IDENTIFIERS *Quinmester Program

ABSTRACT

A course which is an introduction to musical symbol is presented in workbook form. The course is designed to help pupils develop the skills necessary to identify and reproduce a staff, notes, and to place notes on a line and in a space. The objective of the course is to enable pupils to identify and reproduce: an eighth note, half note, staff, quarter note, whole note, notes on a line, and notes in a space. Content of course includes flash card drill on notation, felt board and movable notations, staff and notes, rhythm game, and programmed lesson on duration and meter. (CK)

ED 061 249

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

MUSIC LABORATORY I

SUPPLEMENTARY MATERIALS

COURSE NUMBER: MUSIC: 5631.10

TE 499 791

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DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

TE 499 791

MUSIC LABORATORY I

SUPPLEMENTARY MATERIALS

COURSE NUMBER: MUSIC: 5631.10

Written by Philip Siegel

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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OUTLINE FOR QUINMESTER PROGRAM

I. COURSE TITLE

A Mdc Laboratory I Supplementary Materials

II. COURSE NUMBER

5631.10

III. COURSE DESCRIPTION

An introduction to musical symbols, a workbook to help Level I pupils develop the skills necessary to identify and reproduce a staff, notes, and to place notes on a line and in a space.

IV. COURSE ENROLLMENT GUIDELINES

For students to be presented with Level I A New Introduction to Music.

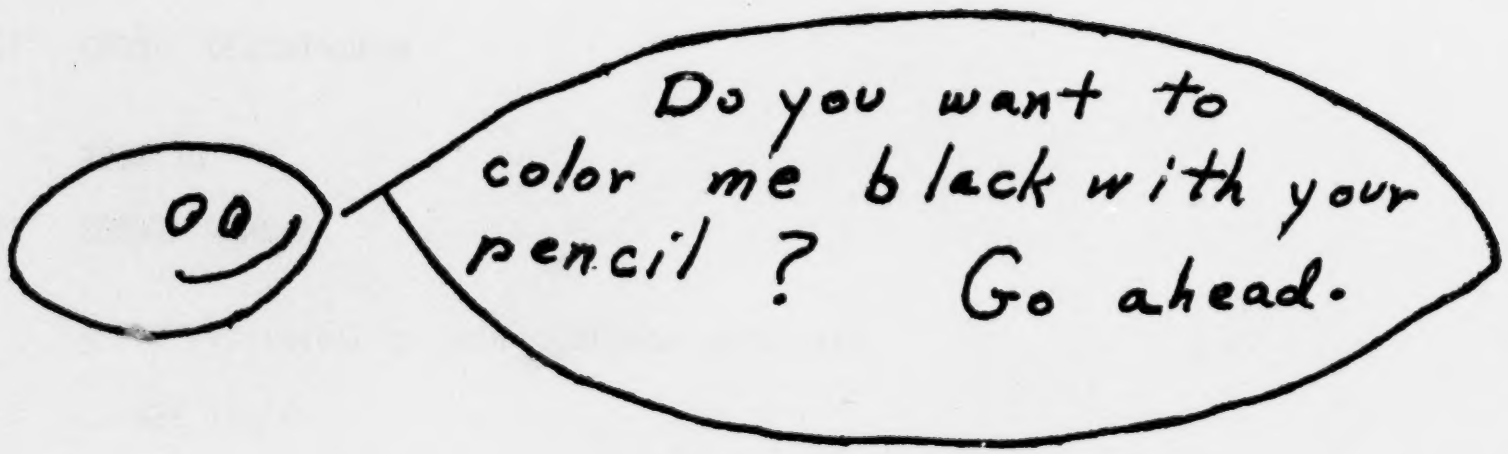
V. COURSE OF STUDY OBJECTIVES

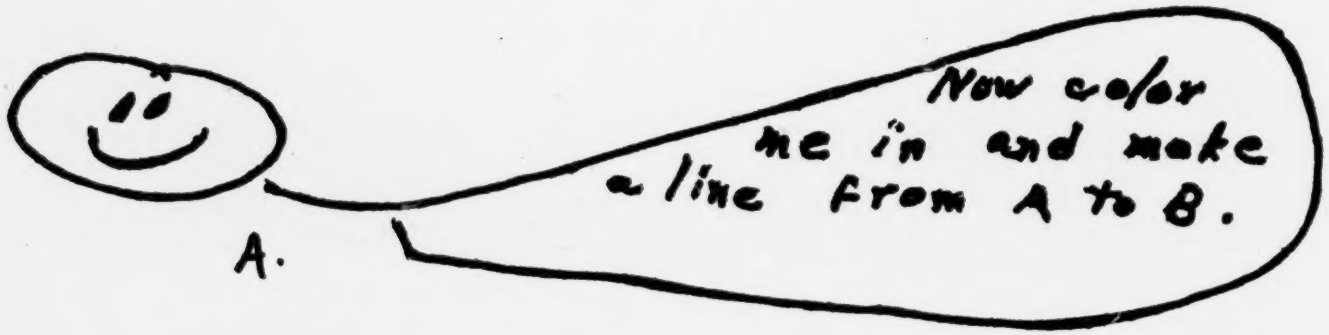
The pupil will be able to identify and reproduce:

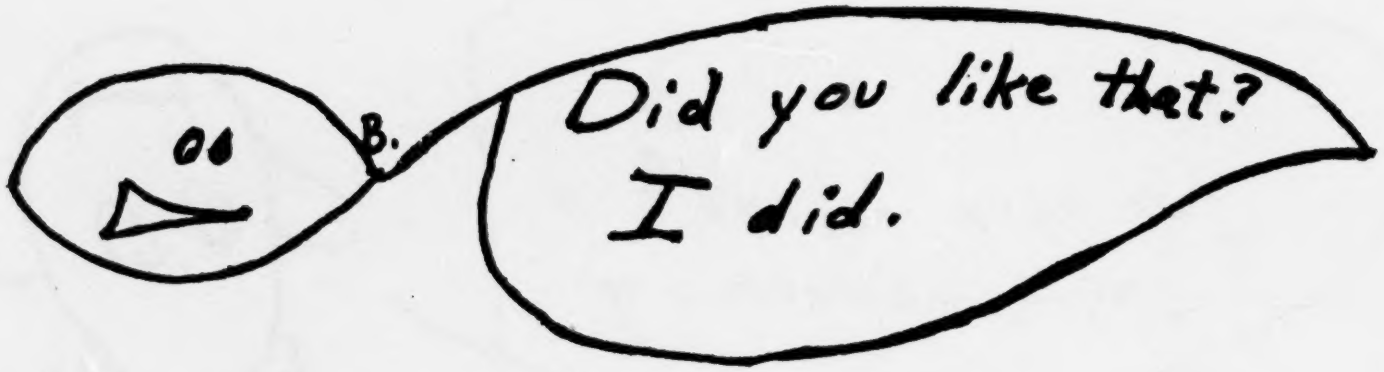
an eighth note	quarter note
half note	whole note
staff	notes on a line
	notes in a space.

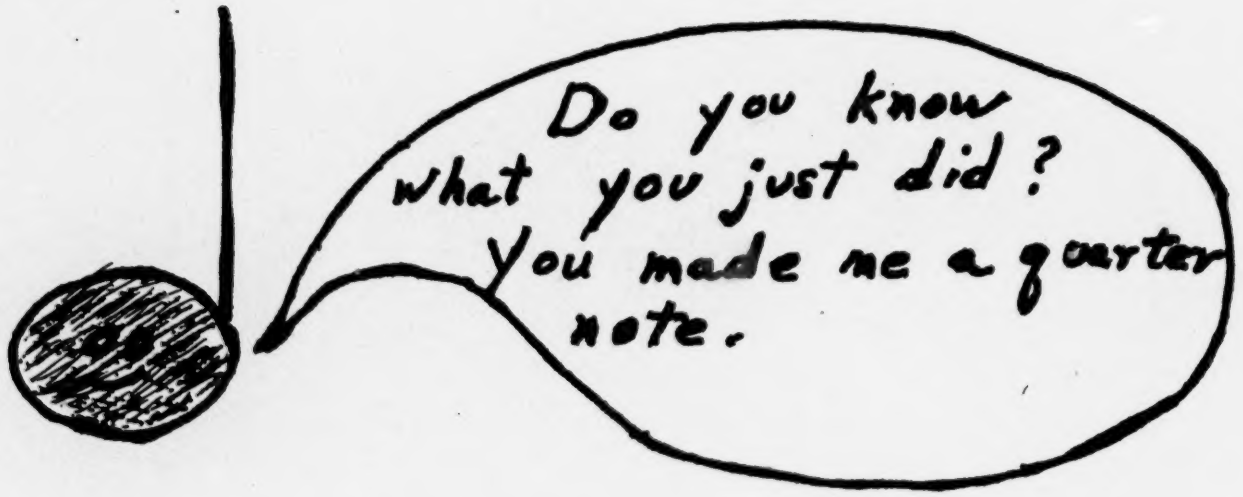
1 Name _____

Hello! I am a note.

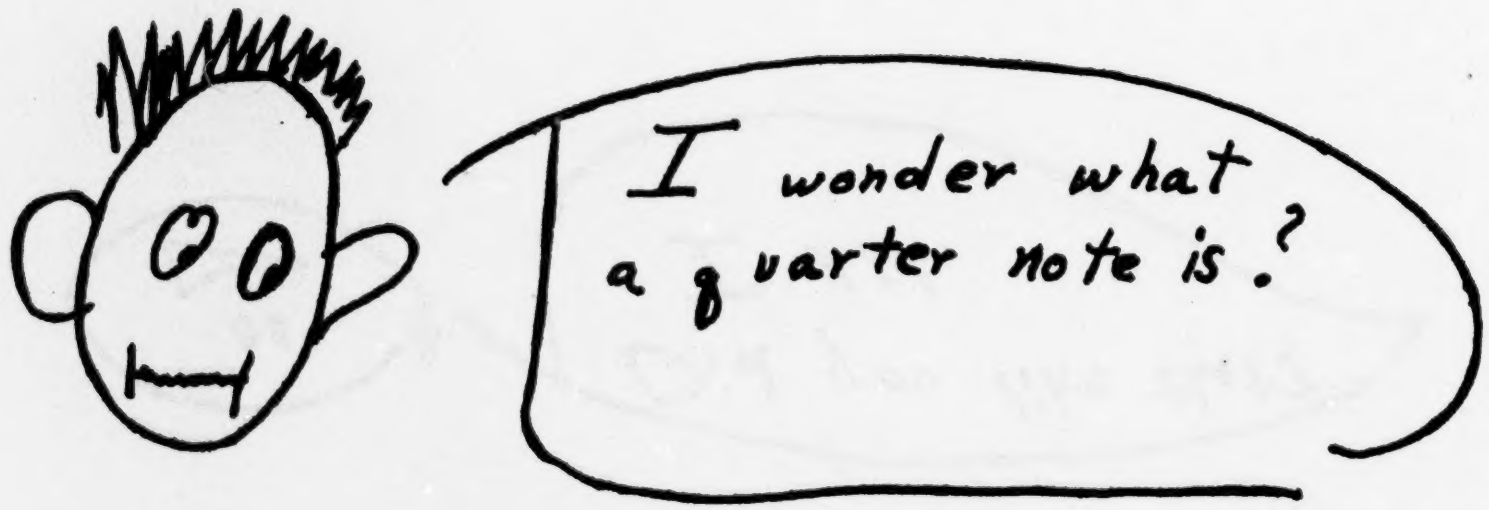

Do you want to color me black with your pencil? Go ahead.


Now color me in and make a line from A to B.
A.

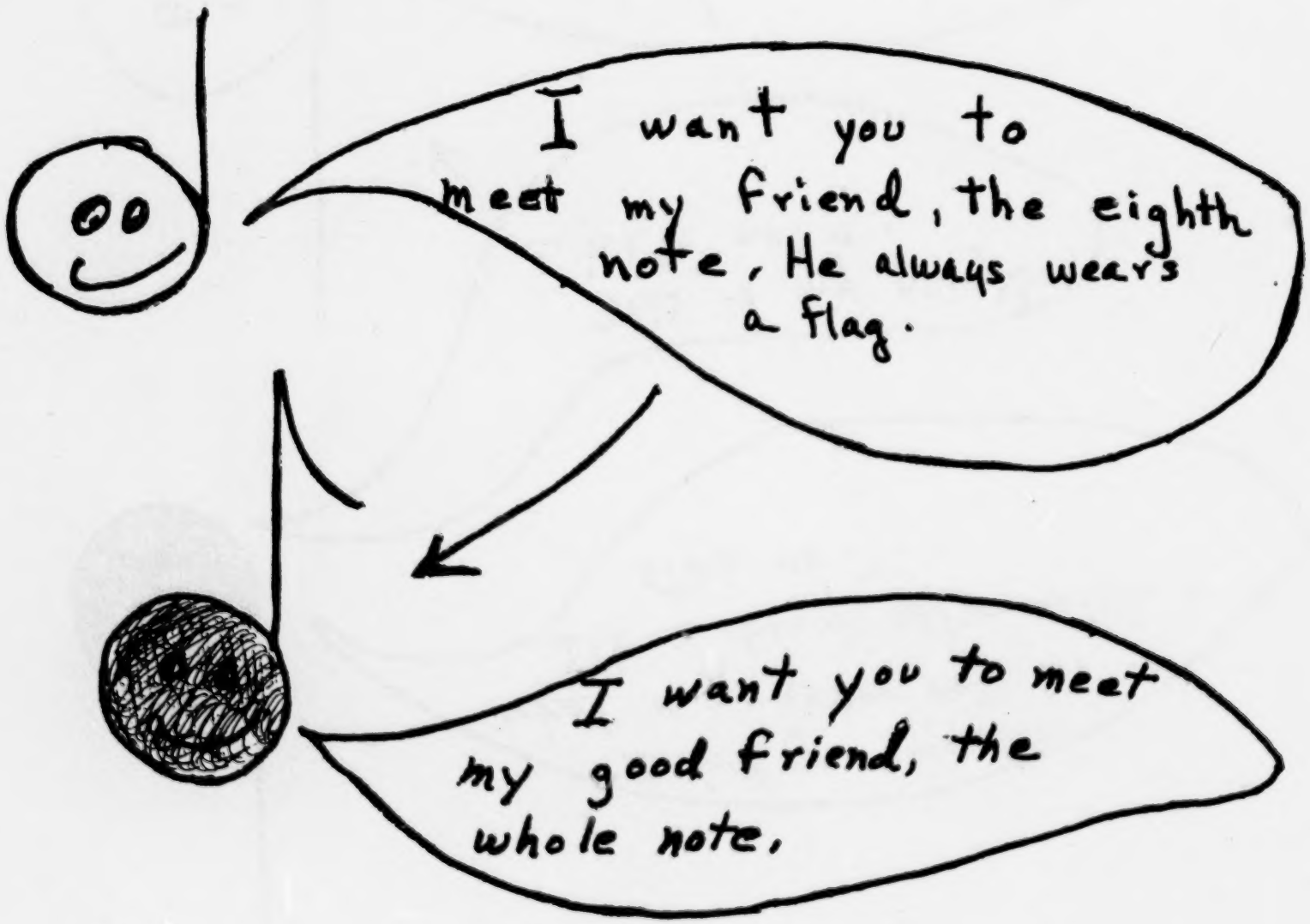

B.
Did you like that? I did.

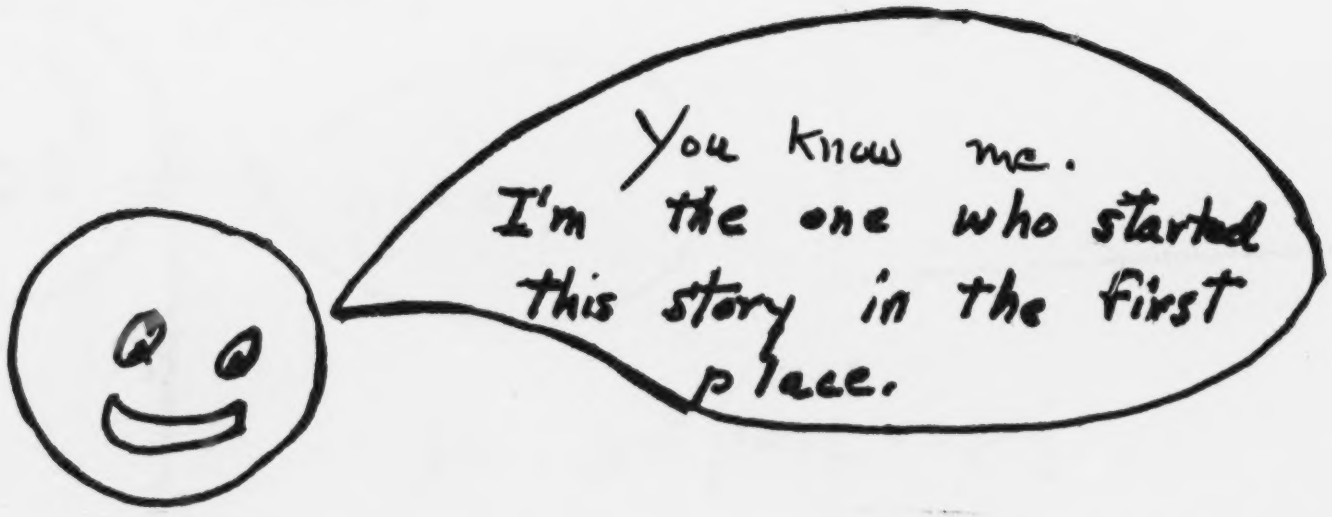

Do you know what you just did? You made me a quarter note.

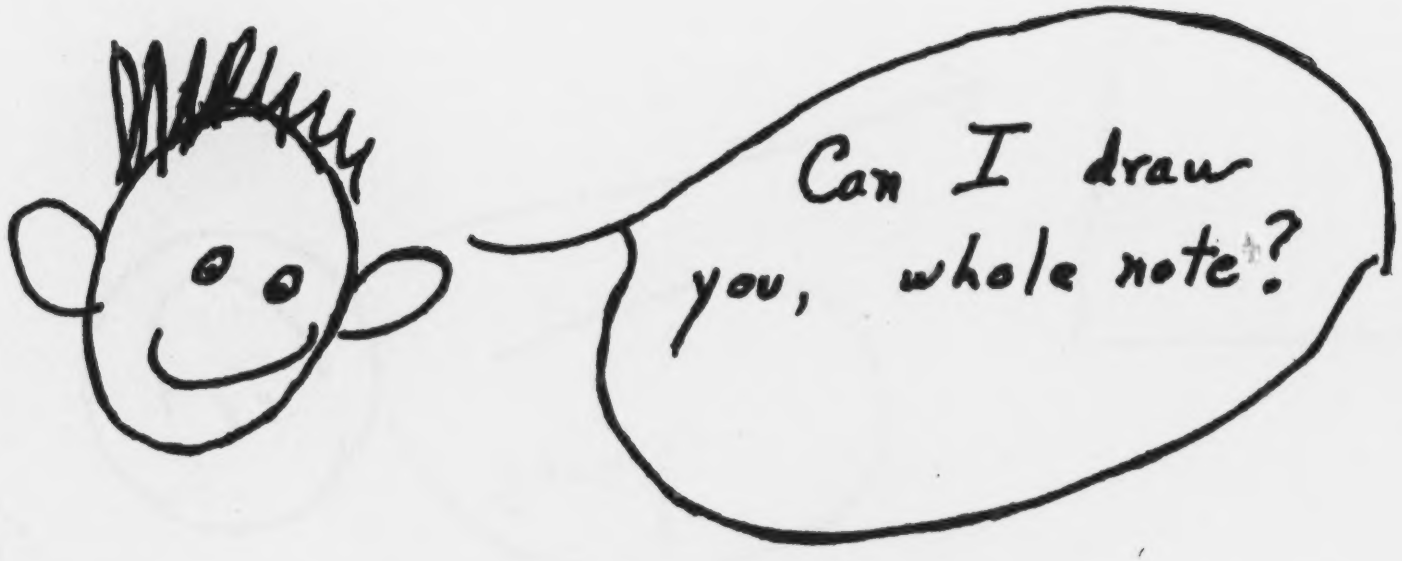
(3)



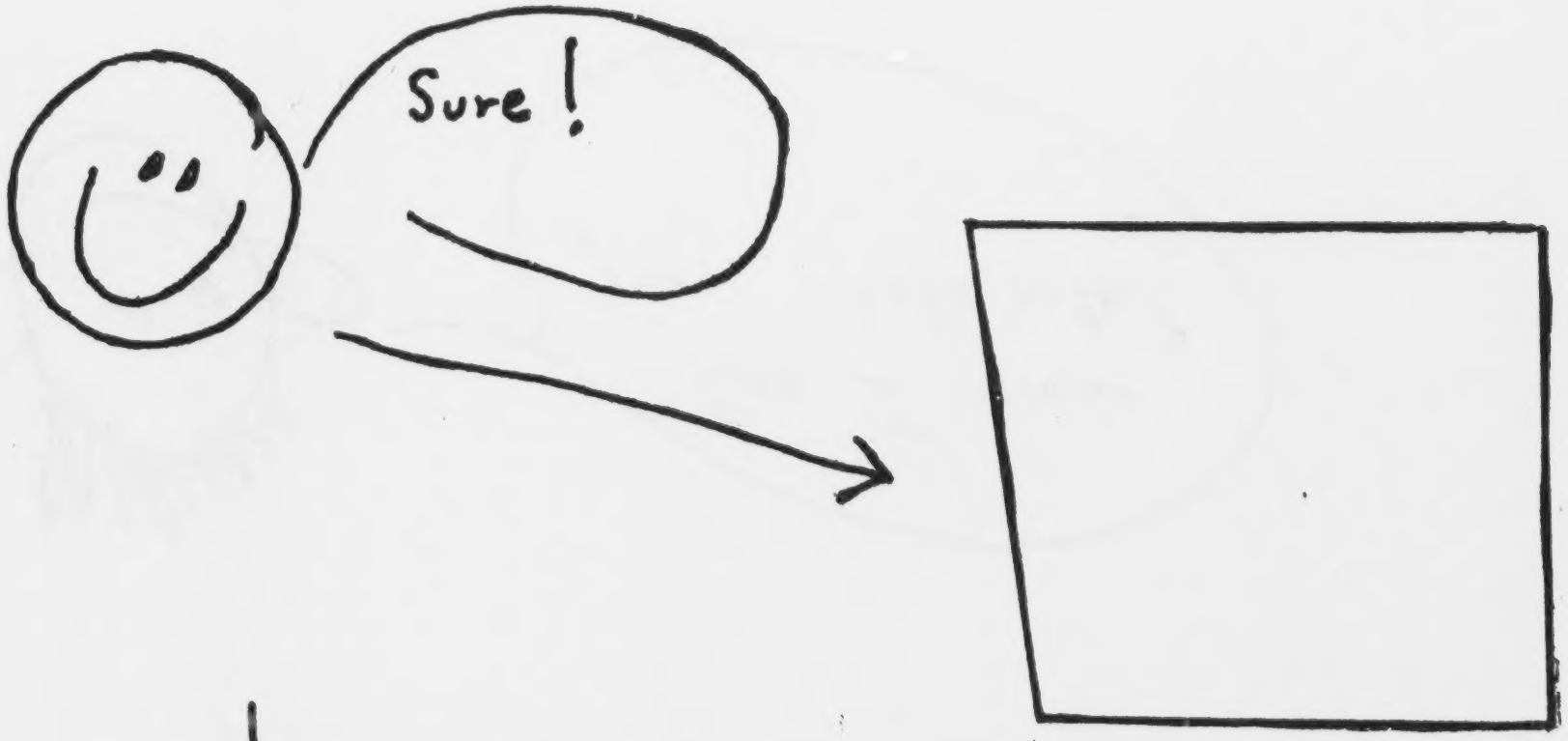
I bet you wonder what a quarter note is. It's a black note with a stem on it.
This is my neighbor, a half note.
Hi!


I want you to meet my friend, the eighth note. He always wears a flag.
I want you to meet my good friend, the whole note.

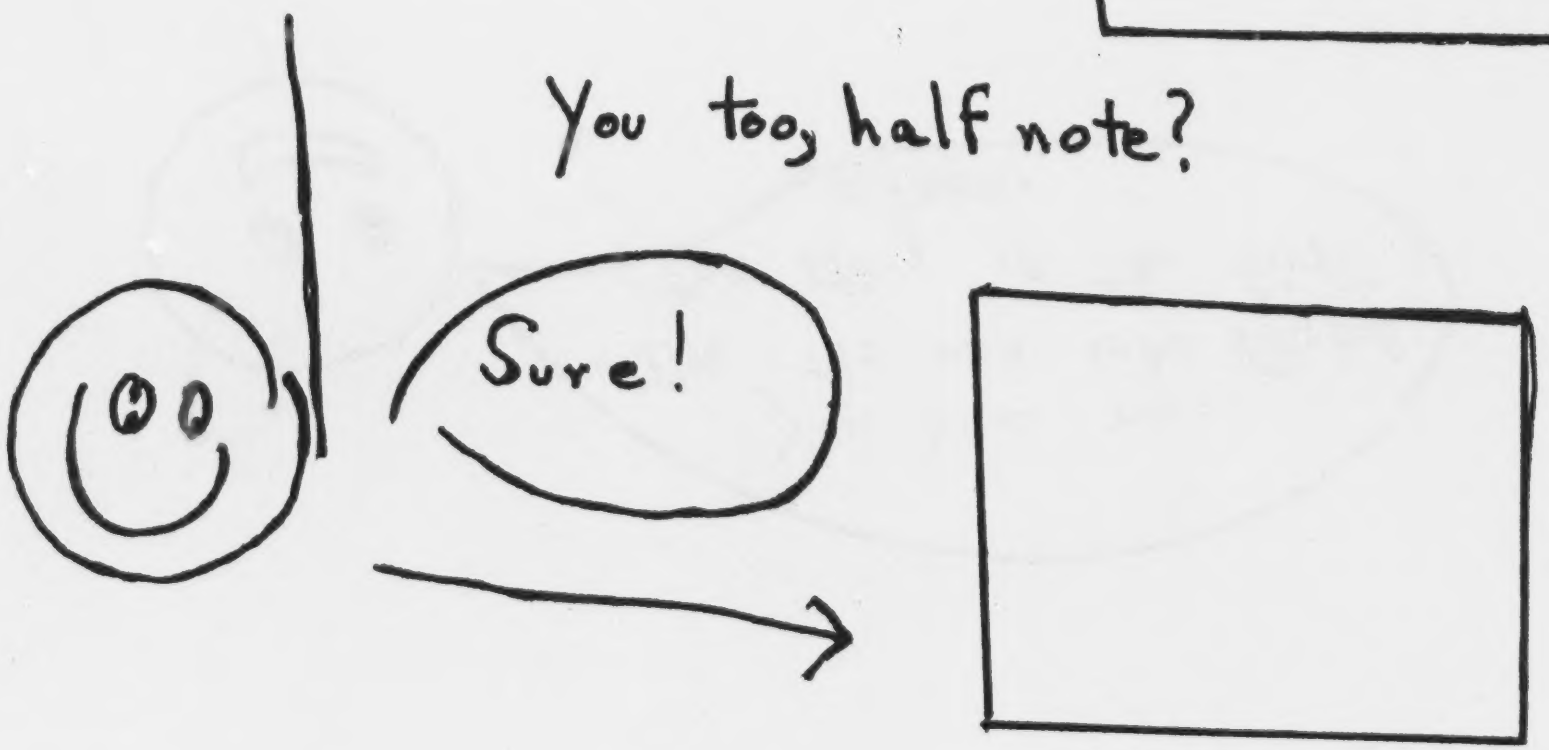

You know me.
I'm the one who started this story in the first place.


Can I draw you, whole note?

7

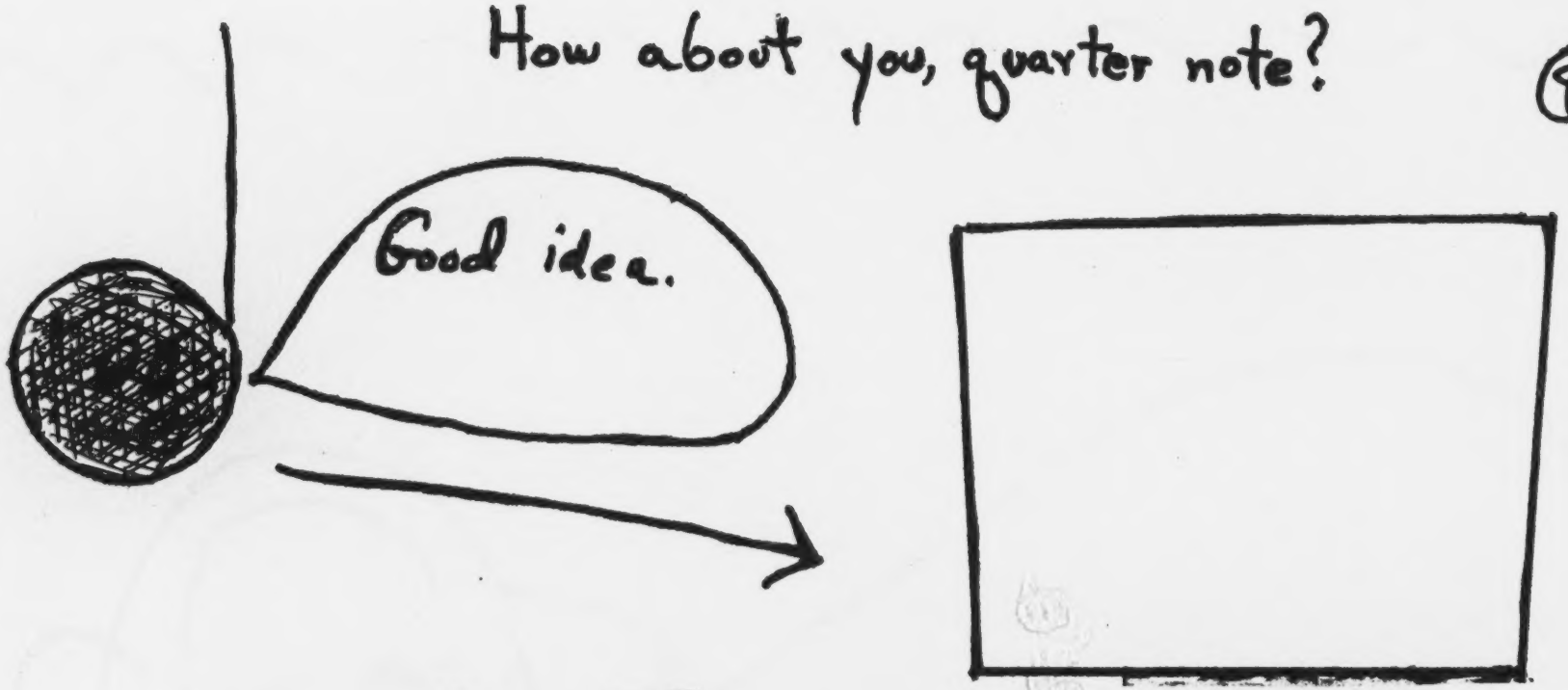


You too, half note?

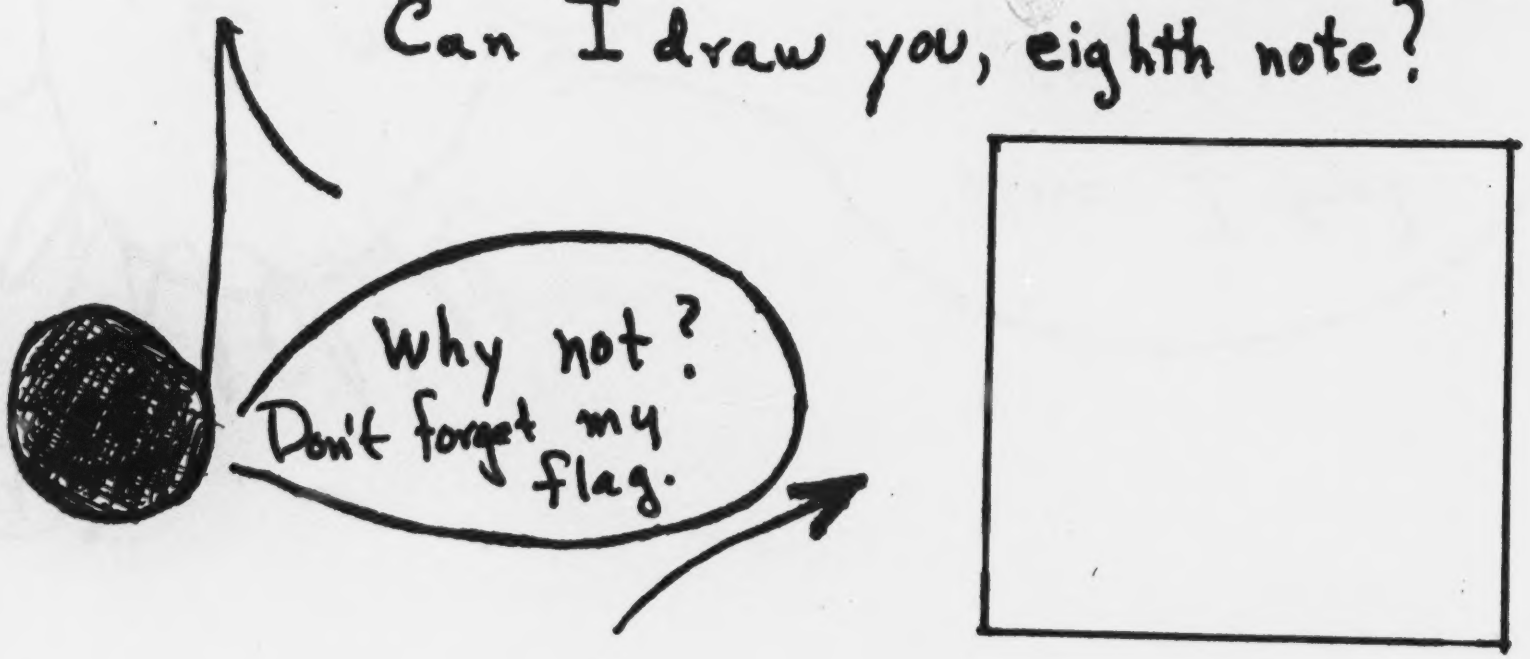


How about you, quarter note?

8

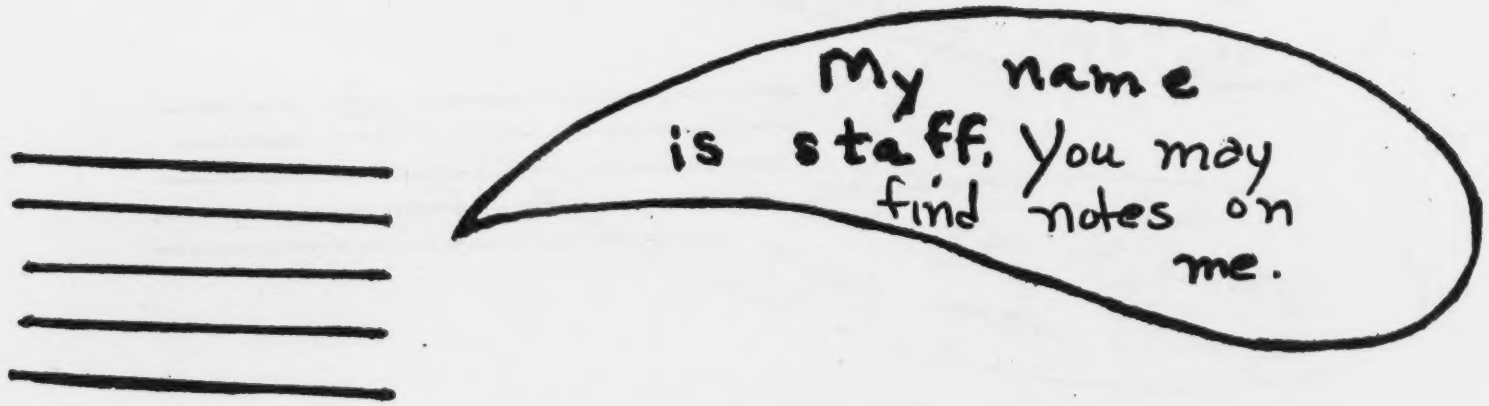


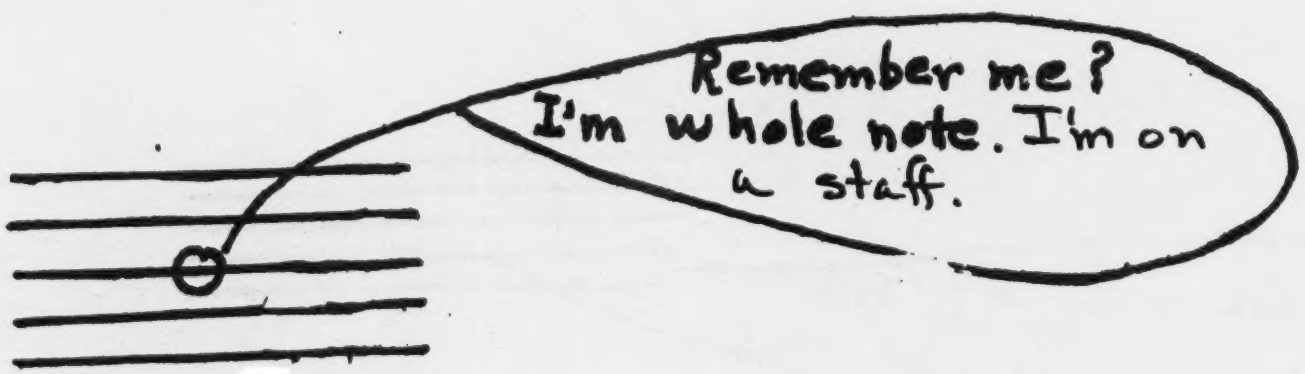
Can I draw you, eighth note?



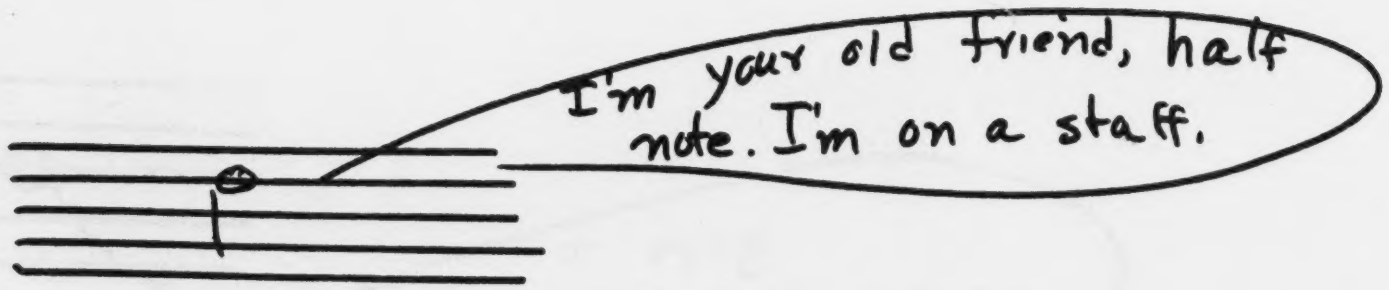
9

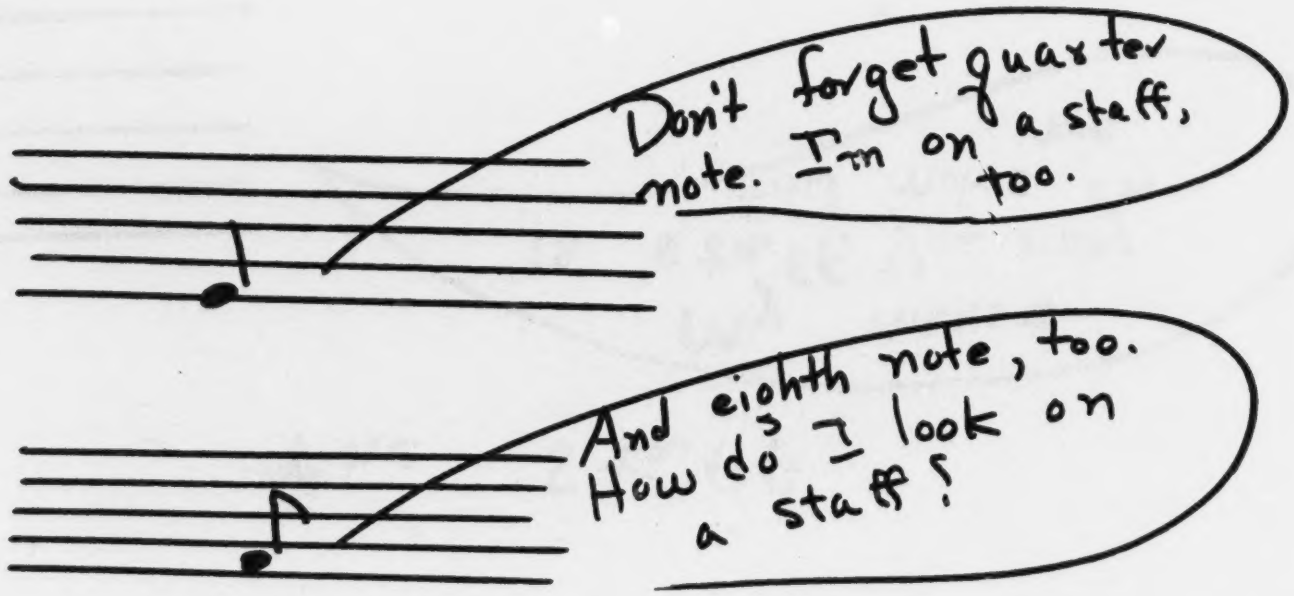
The Staff

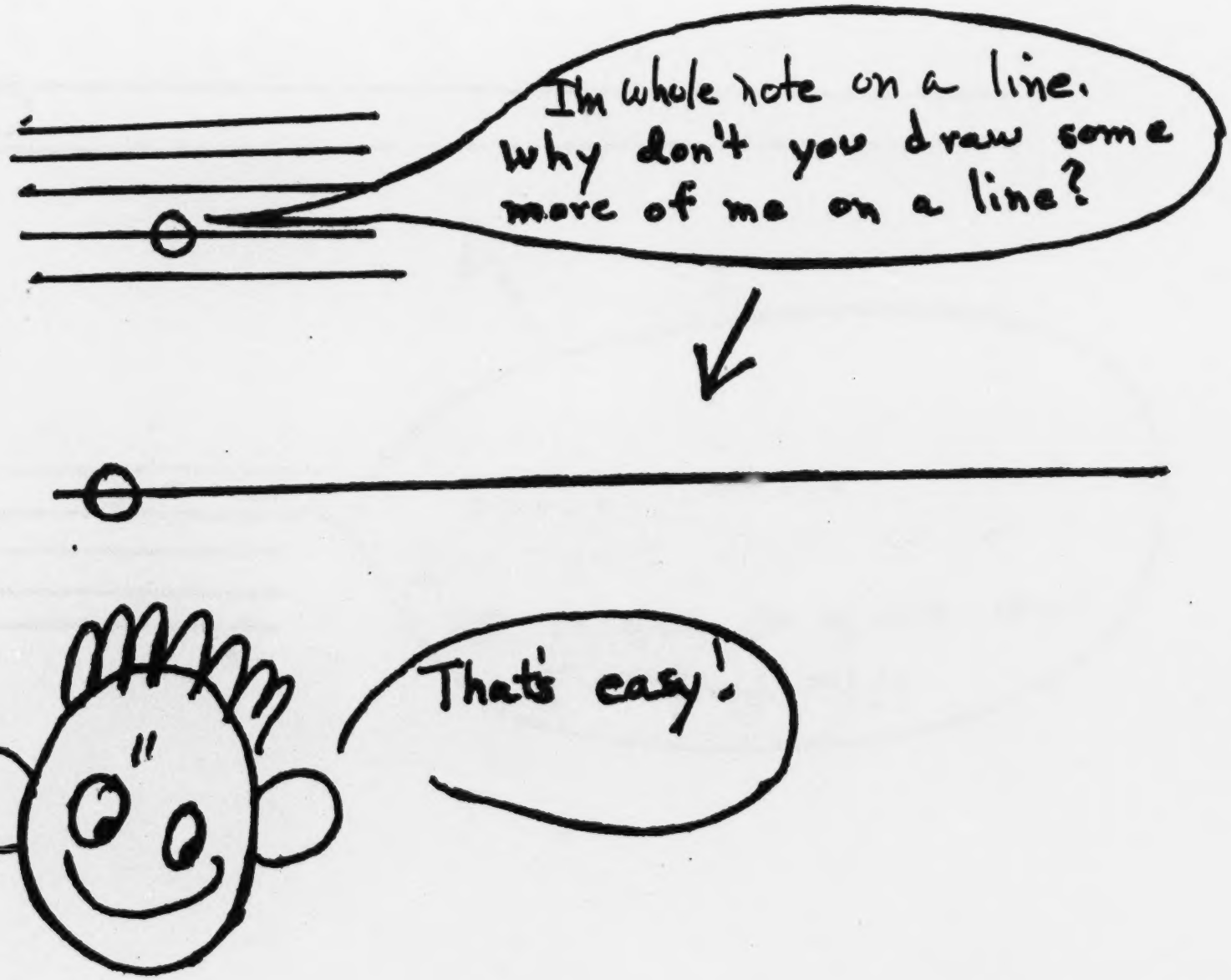

My name is staff. You may find notes on me.

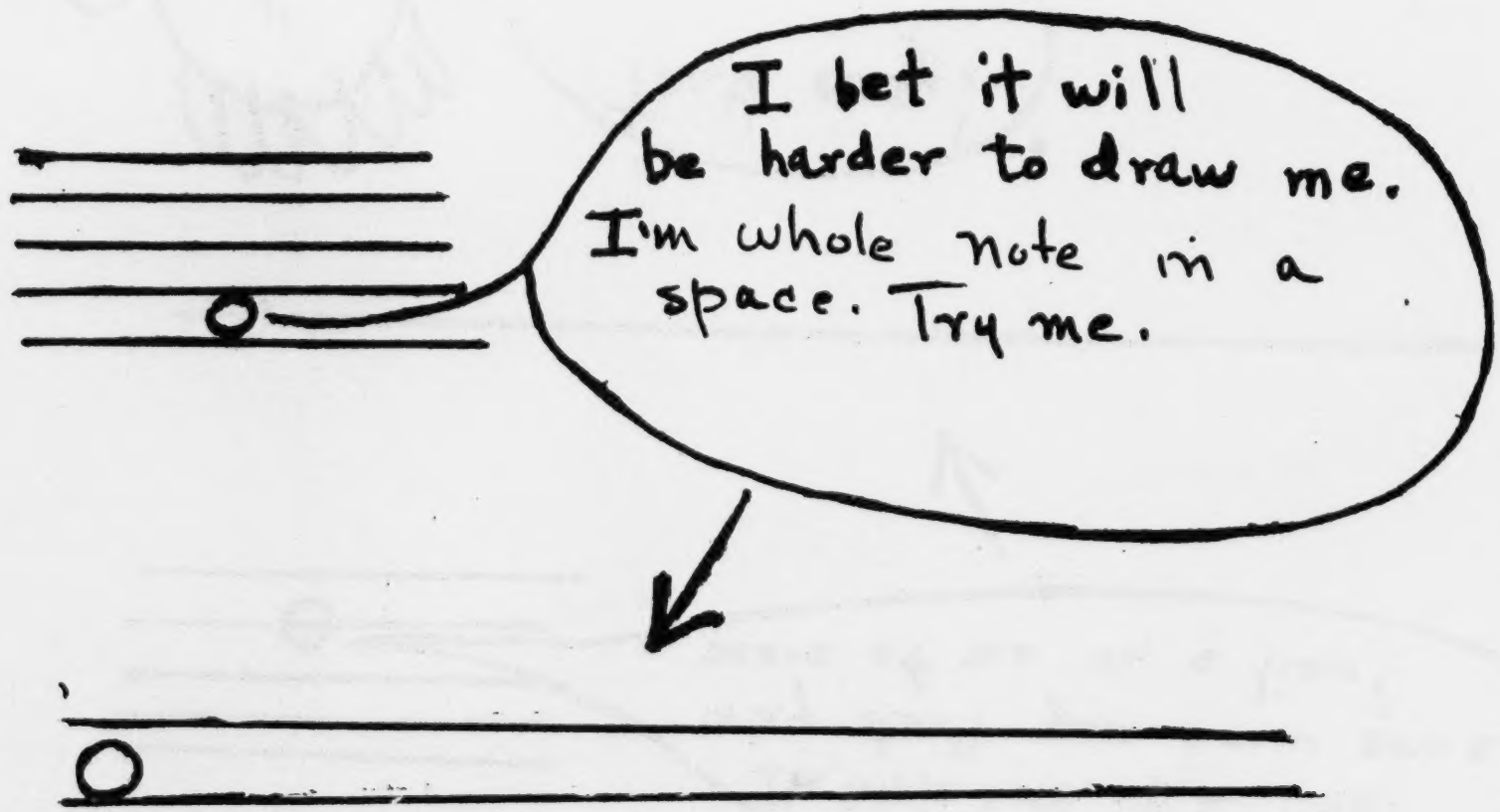

Remember me? I'm whole note. I'm on a staff.

(11)

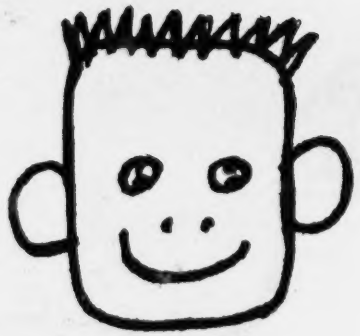

I'm your old friend, half note. I'm on a staff.


Don't forget quarter note. I'm on a staff, too.
And eighth note, too. How do I look on a staff?


I'm whole note on a line.
Why don't you draw some
more of me on a line?
That's easy!


I bet it will be harder to draw me. I'm whole note in a space. Try me.

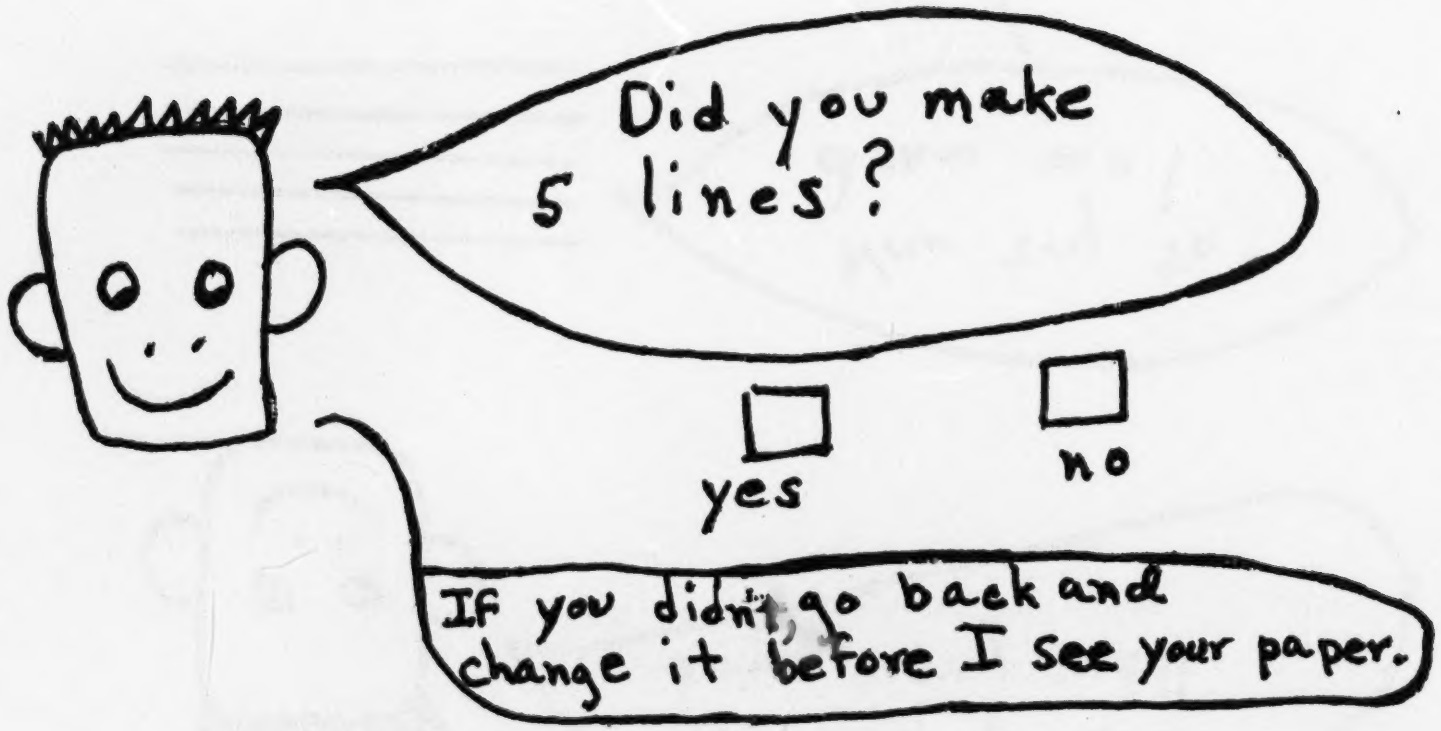
Teacher



I think you are doing very well.

Now try to draw me!

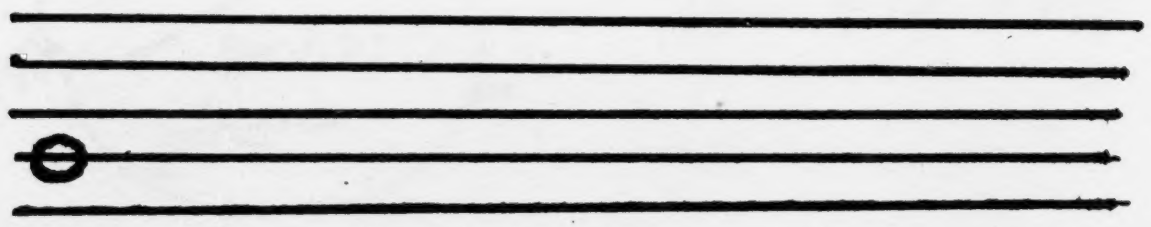
15


Did you make 5 lines?
yes
no
If you didn't, go back and change it before I see your paper.

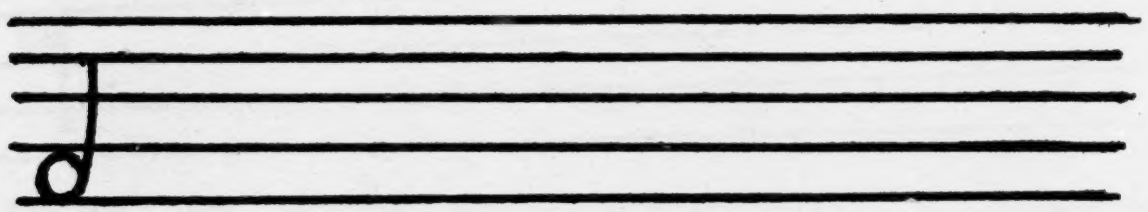
Ready for a test? (16)

Ready or not, here comes one.

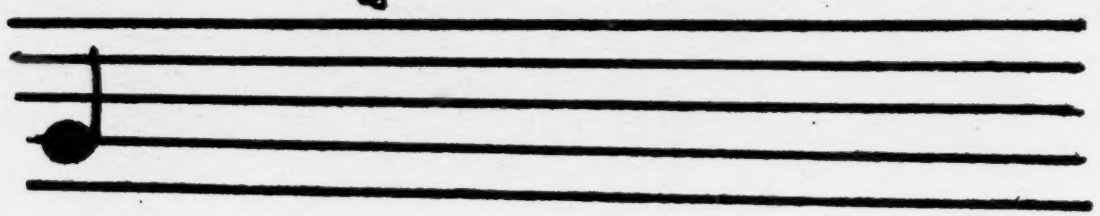
A. Draw 10 whole notes on the second line.



B. Draw 10 half notes on the first space.

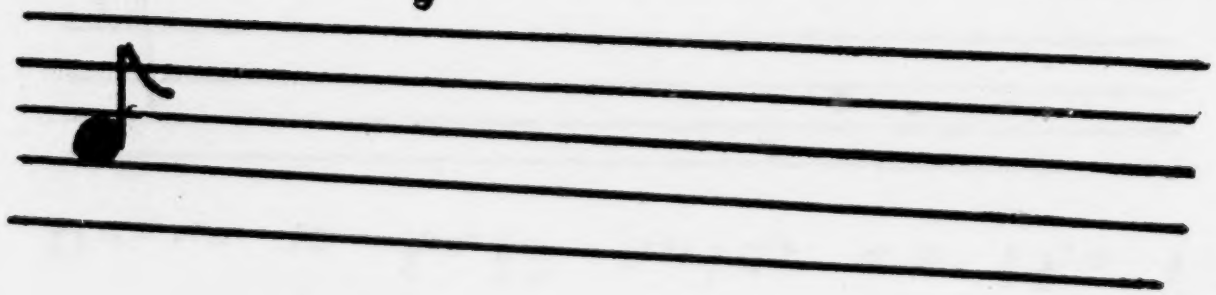


C. Draw 10 quarter notes on the second line.



(17)

D. Draw 10 eighth notes on the second space.



You did well ☐

You need more work on page ☐

X. ASSESSMENT

Pages 14, 16, and 17 are in the nature of a programmed test and will indicate what needs to be re-taught and what area(s) need strengthening.

Flash card drills and use of similar material in an over-head projector can serve as additional means of evaluation.

MUSIC LABORATORY I

SUPPLEMENTARY MATERIALS

COURSE NUMBER: 5631.10

Written by

Asako Brummitt

Jane Horner

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

I. COURSE TITLE

Music Laboratory I Supplementary Materials

II. COURSE NUMBER

5631.10

III. COURSE DESCRIPTION

Five supplementary activities for Level I (A New Introduction To Music) and a preparation for Level II to introduce and re-enforce learning of note notation and understandings of musical meter and its notation.

A. Flash card drill on notation

B. Felt board and movable notations

C. Staff and notes

D. Rhythm game

E. Programmed lesson on duration and meter

IV. COURSE ENROLLMENT GUIDELINES

Any student who has successfully completed Level I or has the equivalent knowledge, and is beginning Level II. (Generally, this will involve grades three and four.)

V. COURSE OF STUDY OBJECTIVES

A. Students will assemble small cardboard notes in many different rhythmic patterns in 2/4, 3/4, 4/4 and 6/8 meter signatures.

B. Students will add staff lines, clef, meter signature and notes in measured patterns on a felt board.

C. Students will continue this activity on individual staffs, using each of the above meter signatures.

D. Using flash cards, students will play a rhythm game in 4/4 time indicating beats.

E. Students will make their own flash cards in 3/4, 2/4 and 6/8,

F. Students will cover the programmed material on duration and meter, going back to drill on incorrect answers.

VI. COURSE CONTENT

A. A flash card drill on notation.

B. A felt board, staff, clef and notes to use in a variety of ways to create measures in various metrical relationships.

C. Individual staffs and notes to be used in a variety of drills to reinforce understanding of meter.

D. A rhythm game which can be used as a contest, to develop visual recognition of metrical groupings, ability to count and clap divided beats (1 - and, 2 - and) and as a spring board from which the students can develop a game in other meters than 4/4.

VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

Each teacher may assemble his own kit of materials for each of these five activities. Use these drills to introduce or reinforce the material pertinent to Level One and Level Two. These activities may be used at the beginning of a class to introduce new concepts, to break into a lesson with a drill when the students evidence need of additional help, or to give a change of pace to a routine lesson. Use of supplementary material should be dictated by need.

VIII. RESOURCES FOR PUPILS

Set of hand-made cardboard notes

A staff cut to desk-top size

Cards for creation of rhythm games in various meters

IX. RESOURCES FOR TEACHERS

Several colors of cardboard, light-weight scissors and magic markers.

Felt board and material for making felt musical symbols: staff, treble clef, notes, rests, single and double bars.

Sheets of manila paper (14" x 24") for desk-top staffs for each student.

3 x 5 cards

Copies of the programmed test on duration and meter (best made on 4 x 6 cards). Several sets of these will make it possible for several students to work simultaneously.

X. ASSESSMENT

It is suggested that each item in the set of items in the programmed test be put on separate 4 x 6 cards: one master set with answers shown in parentheses below on the reverse side.

Part I: Duration

1. In music, rhythm means the steady beat of time. The steady beat of time in music is called (rhythm).

2. Some people have the idea that only fast music has rhythm. This is not so. Rhythm is found in all music, whether it is slow or (fast).

3. Rhythm has three factors: duration, meter and tempo. The length of time a tone is held is called duration. A tone with longer duration would be held (longer).

4. Duration, meter, and tempo are the three factors of (rhythm).

5. The time values of the notes used in our system of music are like fractions in arithmetic. The time value of the note is called (duration).

6. The notation for the whole in music is 𝅝. This is called a (whole) note. It equals two half notes.

7. 𝅗𝅥 This is called a half note. Two of these equal one (whole) note. There are two quarter notes in one half note.

8. Draw a whole note (𝅝), and a half note (𝅗𝅥).

9. A 𝅝 equals (two) half notes, and a half note equals (two) quarter notes.

10. ♩ This is a quarter note. Notice that the note is all black. Four quarter notes equal one 𝅝 note. Two are equal to a (half) note.

11. ♪ This is an eighth note. Notice the flag on the stem. Eight of these equal one whole note. Two are equal to a quarter note. Four of these are equal to a (half) note.

12. Draw a quarter note (♩), and an eighth note (♪).

13. ♩ ♩ are equal to a (half) note, and ♪♪ are equal to a (quarter) note.

14. 𝅗𝅥 𝅗𝅥 are equal to a (whole) note, and ♩ ♩ ♩ ♩ are equal to a (whole) note.

15. 𝅘𝅥𝅯 This is a sixteenth note. Notice the two flags on the stem. Sixteen of these equal one whole note; four are equal to a (quarter) note.

16. 𝅘𝅥𝅰 This is a thirty-second note. Notice the three flags on the stem. Thirty-two of these equal one whole note; sixteen are equal to a (half) note.

17. Draw a sixteenth note (𝅘𝅥𝅯), and a thirty-second note (𝅘𝅥𝅰).

18. 𝅗𝅥 𝅗𝅥 are equal to a (whole) note, and ♩ ♩ ♩ ♩ are equal to a (whole) note.

19. 𝅝 equals (two half) notes, and 𝅗𝅥 equals two (quarter) notes.

20. ♩ equals two (𝅘𝅥𝅮) notes, 𝅘𝅥𝅮 equals two (𝅘𝅥𝅯) notes and 𝅘𝅥𝅯 equals two (𝅘𝅥𝅰) notes.

21. Draw a whole note (𝅝), a half note (𝅗𝅥), a quarter note (♩), an eighth note (𝅘𝅥𝅮), a sixteenth note (𝅘𝅥𝅯), and thirty-second note (𝅘𝅥𝅰).

22. A rest is a silence. The silence should last as long as the sign says.
𝄻 This is a whole rest sign. It is as long as the (whole) note.

23. 𝄼 This is a half rest. It is as long as the (half) note.

24. 𝄻 This is called a (whole rest), and 𝄼 is called a (half rest).

25. Draw a whole rest (𝄻), and a half rest (𝄼).

26. 𝄽 This is a quarter rest. It is as long as a (quarter) note.

27. 𝄾 This is an eighth rest. It is as long as an (eighth) note.

28. 𝄽 This is called a (quarter) rest, and 𝄾 this is called an (eighth) rest.

29. Draw a quarter rest ( ) , and an eighth rest ( ) .

30. This is a sixteenth rest. It is as long as a (sixteenth) note.

31. This is a thirty-second rest. It is as long as a (thirty-second) note.

32. Draw a sixteenth rest ( ) , and a thirty-second rest ( ) .

33. equals two ( ) rests, equals two ( ) rests, equals two ( ) rests, and equals two ( ) rests.

34. Sometimes dots are used with notes and rests. A dot adds half the value to whatever note or rest that it follows. . This is a dotted (half) note. It lasts as long as +

35. . This is a dotted (quarter) note. Its value is as long as ( ) +

36. Draw a dotted half note (.), and dotted quarter note (.).

37. . This is a dotted(eighth)note. Its value is as long as + ( ).

38. . This is a dotted sixteenth note. Its value is as long as + ( ).

39. Draw a dotted eighth note (.), and a dotted sixteenth note (.).

40. . = ( ) + ( )
. = ( ) + ( )
. = ( ) + ( )
. = ( ) + ( )

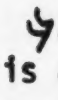
41. Sometimes dots are used with notes and rests. A dot placed after a note (or a rest) adds one (half) its value to the note (or the rest).

42. . This is a dotted (half) rest. It lasts as long as + ( ).

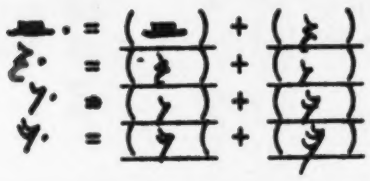
43. . This is a dotted (quarter) rest. It lasts as long as + ( ).

44. Draw a dotted half rest (.), and a dotted quarter rest (.).

45. This is a dotted (eighth) rest. Its value is as long as + ( ).

46.  This is a dotted sixteenth rest. Its value is as long as + ( ).

47. Draw a dotted eighth rest ( ), and a dotted sixteenth rest ( ).

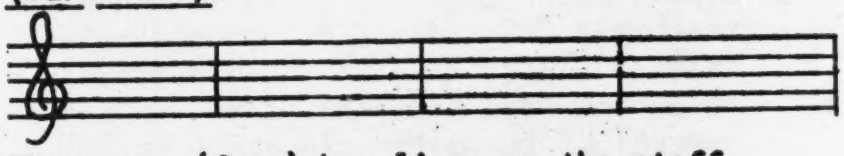
48. 

Part II: Meter

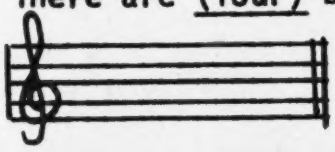
49. Meter is the regular grouping of beats and accents in a musical composition, indicated by the meter signature (time signature). Then, meter consists of the (beat) (accents).

50. The meter signature is also called (time signature).

51. Vertical lines called bar lines separate the measures. Measures are separated by (vertical lines) called (bar lines).

52. 

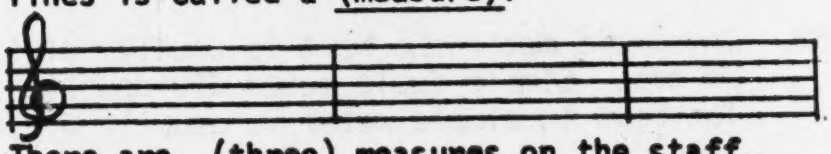
There are (four) bar lines on the staff.

53.  This double bar appears at the end of a section.

This double bar appears at the end of the music.

There are (two) kinds of double bars.

54. The notes or rests contained between two single bar lines is called a (measure).

55. 

There are (three) measures on the staff.

56. In most music, an accent occurs at the first of each measure. The first of each measure in most music receives an (accent).

57. An accented beat is one that is performed with more stress than the other beats. The beats which receive more stress are usually the first ones in each (measure).

58. Meter, then, is the beat of the music with regular accents. The beat of the music with (accents)recurring regularly is called(meter).

59. These are accent signs: > ^ The accented notes should be performed with more (stress) than the other notes.

60. These are accent signs: ( ),( ).

61. We shall first consider meter at the beginning of each piece of music. There are two numerals, (2/4, 3/4, 4/4, 6/8) one over the other. The top numeral indicates the meter (beat). Of the two numerals, meter is indicated by the (top) numeral.

62. The entire signature consisting of the two numerals(2/2,3/4, 4/4, 6/8 etc.) is called a meter signature or a time signature. The two numerals at the beginning of the music are called the (meter signature) or the (time signature).

63. Meter is divided into two categories, simple meter and compound meter. The meter is divided into (two) categories.

64. Simple meter consists of duple meter (two beats to a measure): 2/2, 2/4, 2/8; triple meter (three beats to a measure): 3/2, 3/4, 3/8, and quadruple meter (four beats to a measure): 4/2, 4/4, 4/8. In duple meter, the top numeral of the meter signature is (2).

65. Triple meter contains (3) beats to a measure, and quadruple meter contains (4) beats to a measure.

66. The lower numeral of the meter signature indicates what kind of note will get one beat. Of the two numerals of the entire meter signature, the kind of note that gets one beat is indicated by the (lower) numeral.

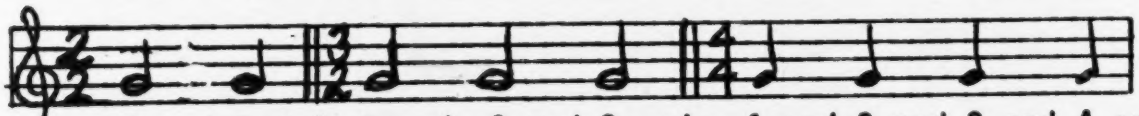
67. Three kinds of simple meter are (duple),(triple) and (quadruple) meter.

68. In simple meter the beat is usually divided into groups of two. Simple duple meter divides like this: 1 and 2 and. The beat in simple meter is usually divided into groups of (two).

69. In simple triple meter each beat can also be divided into two parts like this: 1 and, 2 and, 3 and. Each beat in simple duple meter and in simple triple meter is usually divided into (two).

70. In simple quadruple meter each beat can also be divided into two like this: 1 and, 2 and, 3 and, 4 and. Each beat in simple triple meter, and in simple quadruple meter is usually divided into (two).

71. Beats in simple duple meter, simple triple meter, and simple quadruple meter are usually divided into (two).



1 and 2 and, 1 and, 2 and 3 and, 1 and 2 and 3 and 4 and

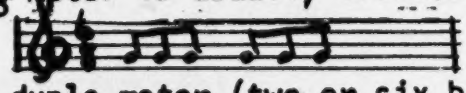
72. In compound meter, the beat is usually divided into three. In simple meters, the beats are usually divided into (two), while in compound meters the beat is usually divided into (three).

73. In compound meter the top number can usually be divided by three for the purpose of determining the beat. In (compound) meter the beats are divided into groups of three.

74. In compound meter the top numeral of the meter signature is usually 6, 9, or 12. These numbers can be easily divided by (3).

75. In compound meter, the top numeral of the meter signature is usually (6), (9), or (12). In simple meter, the top numeral of the meter signature is usually (2), (3), or (4).

76. The most common compound meter is $\frac{6}{8}$ meter. It is usually counted two beats to a measure. This is determined by dividing the top number by 3. $\frac{6}{8}$ meter is usually counted (2) beats to a measure.



77. Compound meters are: compound duple meter (two or six beats to a measure): $\frac{6}{2}$, $\frac{6}{4}$, $\frac{6}{8}$ compound triple meter (three or nine beats to a measure): $\frac{9}{2}$, $\frac{9}{4}$, $\frac{9}{8}$, and compound quadruple meter (four or twelve beats to a measure): $\frac{12}{2}$, $\frac{12}{4}$, $\frac{12}{8}$. Six-eight ($\frac{6}{8}$) meter is (compound duple) meter.

78. In compound meter, the divisions of the beat are counted in a different manner than in simple meter. In simple meter the beat can be divided into two by counting 1(and)2(and) 3 (and).

79. The actual value of these notes in relationship to the meter is indicated by the lower numeral of the meter signature (time signature). (2 = 𝅗𝅥, 4 = ♩, 8 = ♪) The top numeral indicates the meter (beat), whether it is(duple), (triple), (quadruple); (compound).

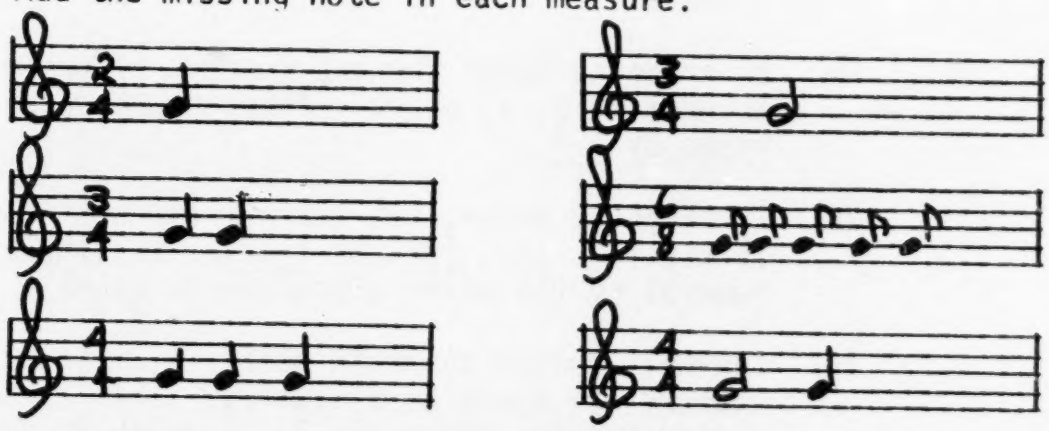
80. The lower numeral of the meter signature represents the kind of note. For instance, a four as the lower numeral indicates a quarter note, a two as the lower numeral indicates a half note. then, means there are two quarter notes in a measure, means there are three quarter notes in a measure, and $\frac{4}{4}$ means there are (four quarter notes) in a measure.

81. The lower numeral of the meter signature represents a note. For instance, a 4 as the lower numeral indicates a quarter note. An 8 as the lower numeral indicates an eighth note. A 2 as the lower numeral indicates a (half) note.

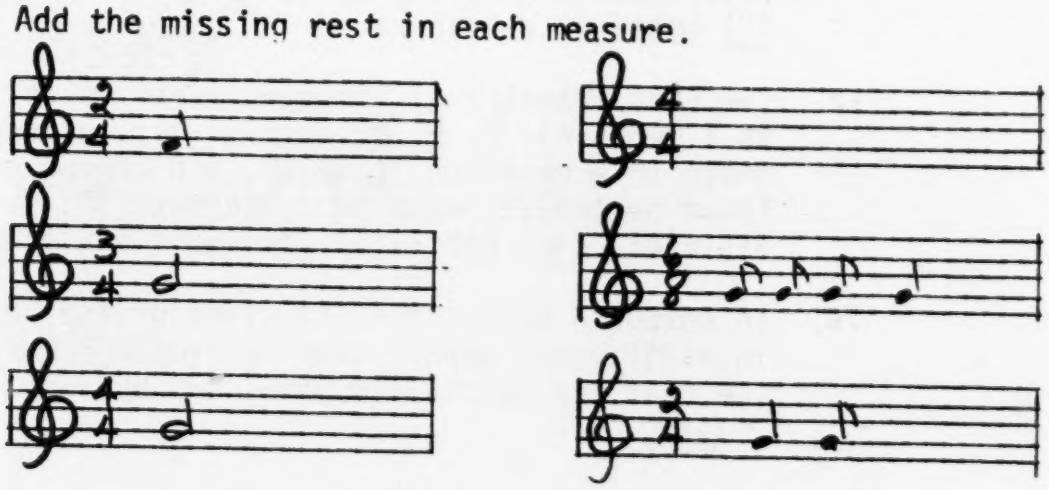
82. In meter, according to definition, there are nine ($\frac{9}{8}$) notes to a measure.

83. If $\frac{9}{8}$ meter is conducted three counts to a measure, there are (3) eighth notes to each count.

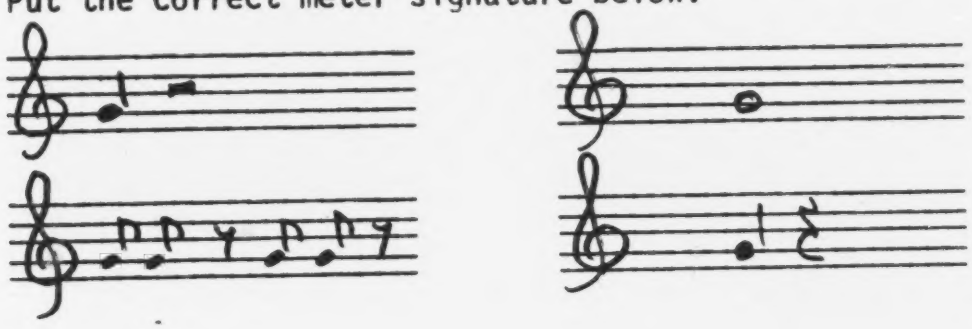
84. Add the missing note in each measure.



85. Add the missing rest in each measure.



86. Put the correct meter signature below.



I. COURSE TITLE

Music Laboratory I Supplementary Materials

II. COURSE NUMBER

5631.10

III. COURSE DESCRIPTION

Ten supplemental songs of varying degrees of difficulty to be used as preparation for Level II A New Introduction to Music.

IV. COURSE ENROLLMENT GUIDELINES

Any student who has successfully completed Level I or is beginning in Level II (generally students in grades 2 and 3.)

V. COURSE OF STUDY OBJECTIVES

A. The students will sing and play on bells the song patterns here included.

B. The student will develop proper rhythm patterns from the letter notation and separate into measured rhythms.

C. The student will clap the indicated rhythms.

D. The student will correctly identify any of the melodies in this study on hearing them sung or played.

E. The student will indicate the phrases with which he is familiar from the recordings of "Orpheus", "Martha", and "Hungarian Dance No. 5."

VI. COURSE CONTENT

Note: The enclosed material may be shown on an opaque projector. The author has prepared a set of film master duplicates to be shown on a conventional overhead projector. These can become more permanent if mounted in protective frames available at the A-V office.

THE MULBERRY BUSH

FFFF - A $\bar{C}$ - AF - F
G - G G - A G - EC - -
FFFF - A $\bar{C}$ - AF - F
G - G C D E F - - F - -

THE FARMER IN THE DELL

C F - FF - F F - - - - G
A - AA - A A - - - - -
$\bar{C}$ - - $\bar{C}$ - $\bar{D}$ $\bar{C}$ - AF - G
A - AG - G F - - - -

2

A SAD TALE

E^b- E^bD	C-C-
D- DF	E^bDC-
G- GF	E^b-$E^b$$E^b$
DC DE^b	C---

CAN-CAN

from "ORPHEUS"

C--- DFED	G-G- GAEF
D-D- DFED	CC̄BA GFED
C--- DFED	G-G- GAEF
D-D- DFED	CGDE C---

THEME from "Martha"
Von Flotow

E-- G- A G----- E- G $\bar{C}$- $\bar{D}$ $\bar{C}$-----

$\bar{C}$- B $\bar{D}$-- A- G B-- F- F A- G G-----

E-- G- A G----- E- G $\bar{C}$- $\bar{D}$ $\bar{C}$-----

$\bar{C}$- B $\bar{D}$-- A- G B-- A A G A- B C-----

THEME from Hungarian Dance No. 5
Brahms

‖: $\bar{C}$ G G G G F E F G- G-

$\bar{C}$ G G G G F E D C- C- :‖

‖: E- F- E- D- E E F F G $\bar{C}$ G-

E- F- E- D- G F E D C $\bar{C}$ C- :‖

4

DISTANT BELLS

C$\bar{C}$BA GFED

C$\bar{C}$BA GFED

C$\bar{C}$AF DBGE

C$\bar{C}$AF DBGE

C$\bar{C}$BA GFED

C--- C---

C$\bar{C}$BA GFED

C--- C---

TALLIS' CANON (ROUND)

G	GF#GG	AABG
	$\bar{C}\bar{C}$BB	AAG$\overset{\text{II}}{\text{D}}$
	$\bar{C}$ABB	AAGD
	EF#GB	AAG–

FOREST GREEN

D–	G-G-	G-A-	BAB$\bar{C}$	$\bar{D}$-B–
	C-BG	A-A-	G---	--D–
	G-G-	G-A-	BAB$\bar{C}$	$\bar{D}$-B-
	$\bar{C}$-BG	A-A-	G---	--GB
	$\bar{D}$--$\bar{E}$	$\bar{D}\bar{C}$BA	GAB$\bar{C}$	$\bar{D}$-D-
	G-B-	A-G-	D---	D---
	G-G-	G-A-	BAB$\bar{C}$	$\bar{D}$-B–
	$\bar{C}$-BG	A-A-	G---	--

SICILIAN MARINERS

PART I

G-A- GFEF G-A- GFE-

G-G- A-BC̄ B-A- G---

G-A- GFEF G-A- GFE-

G-G- A-BC̄ B-A- G---

DEDE F-F- EFEF G-G-

CBAG CAGF E-D- C---

PART II

E-F- EDCD E-F- EDC-

E-D- C-DE D-F#- G---

E-F- EDCD E-F- EDC-

E-D- C-DE D-F#- G---

DEDE D-D- CDCD E-D-

C-CD EFED C-D- C---

VII. COURSE PROCEDURES, STRATEGIES, AND SUGGESTED LEARNING ACTIVITIES

Since this material is supplementary and used for strengthening learning at the end of Level I and beginning Level II, it is to be used as the teacher feels the need for additional drill.

VIII. RESOURCES FOR PUPILS

Doolin, Howard A. A New Introduction to Music Level I and Level II.

Set of bells and mallets for each student.

IX. RESOURCES FOR TEACHERS

Teachers manuals for Level I and Level II

Overhead projector, screen and film master or opaque projector.

X. ASSESSMENT

A. Test for aural identification of tunes.

B. Check ability to find themes from records.

C. Teacher assessment of students' ability to sing and/or play these tunes with accuracy as to rhythm and notes.

MUSIC LABORATORY I

SUPPLEMENTARY MATERIALS

COURSE NUMBER: 5631.10

Written by

Ellen Read

Martha Rose Wilson

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

I. COURSE TITLE

Music Laboratory I - Supplementary Materials

II. COURSE NUMBER

5631.10

III. COURSE DESCRIPTION

A set of audio-visual training exercises to be used in conjunction with Level I and/or II. They are effective as part of the warm-up before a bell lesson, and as spot tests after presentation of material on either level. Some exercises call for oral response, others call for both oral and written responses. Notated exercises can be translated into note names for Level I. The rate of progress will largely be determined by the interest and talent of the members of the group.

Each student needs a bell set and a mallet.

Teacher: Over-head opaque projectors for the exercises.

IV. COURSE ENROLLMENT GUIDELINES

Students currently studying Level I or Level II A New Introduction To Music will use these exercises as re-inforcement and enrichment.

V. COURSE OF STUDY OBJECTIVES

A. The students will translate notated exercises into note names for Level I.

B. Each student will watch his set of bells during a listening set in order to :

1. Spot intervals
2. Note sequences
3. Indicate direction of melody
4. Identify and reproduce melodies

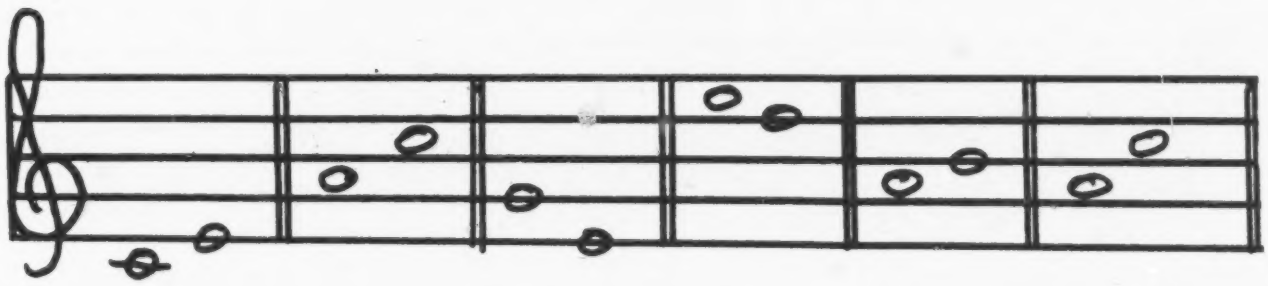
C. The exercises will be sung, identified by note names, written and played on the bells.

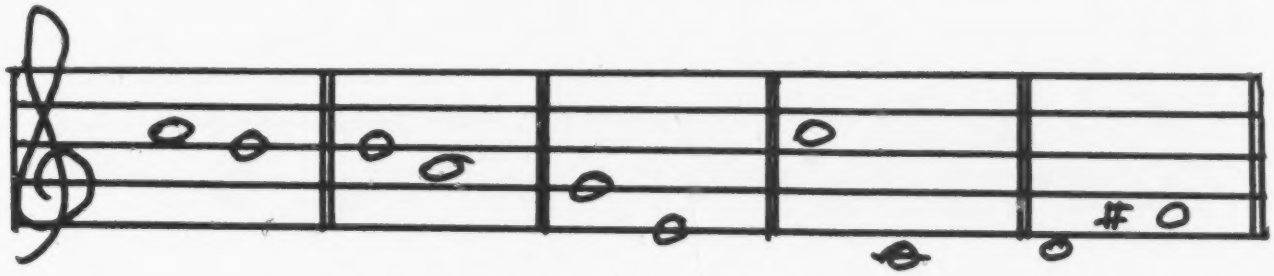
VI. and VII. COURSE CONTENT AND COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

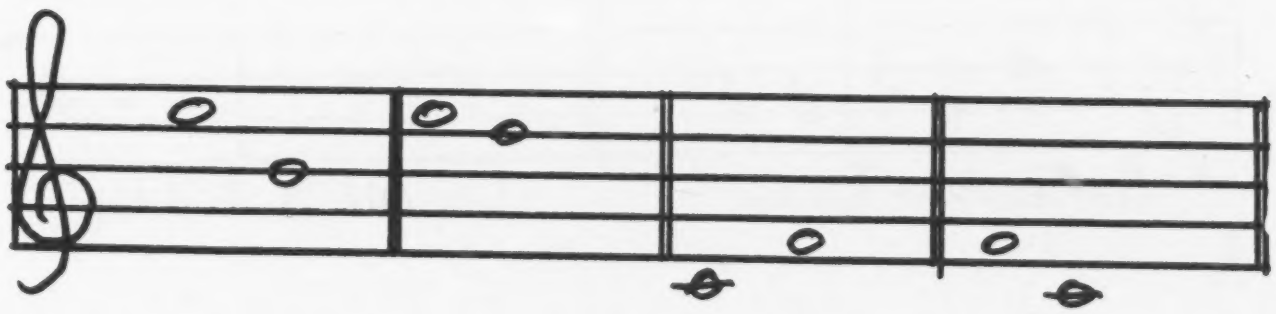
The following exercises, each with its own set of procedures and objectives is self-explanatory. Each teacher will undoubtedly find additional uses for the material and expand the exercises as need for additional drill becomes evident.

I.

1. Is the second sound you hear higher or lower than the first?
2. Look at the notes. Is the second note higher or lower than the first?
3. Level I - give the names of the notes. Level II - write them on the staff.

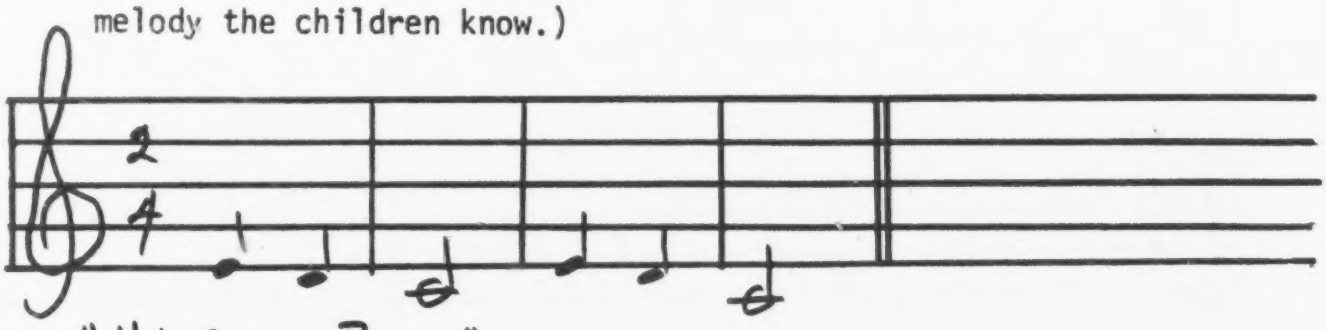




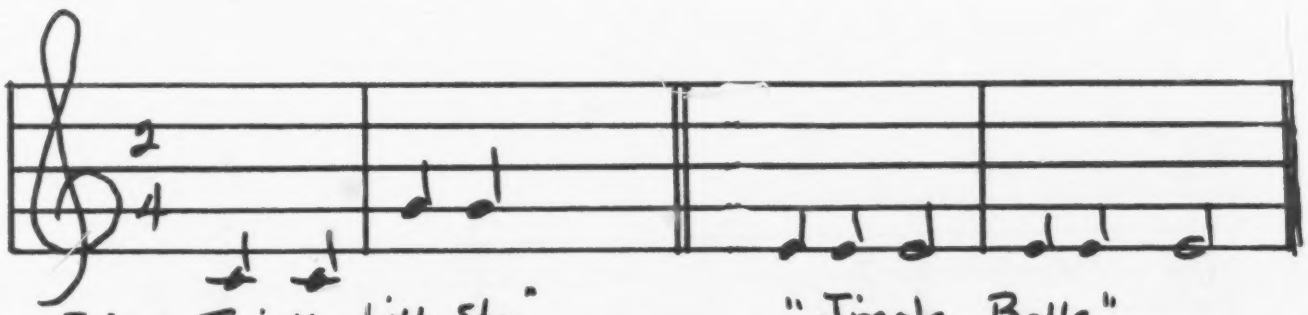


II.

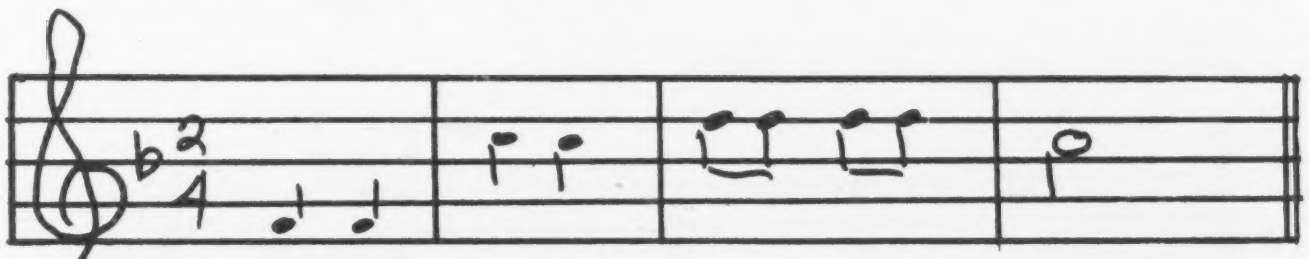
1. In which direction does the melody move?
2. Look at the notes. Can you name the song from which each is taken?
3. Listen to the melody and give its name. (Teacher may use any melody the children know.)



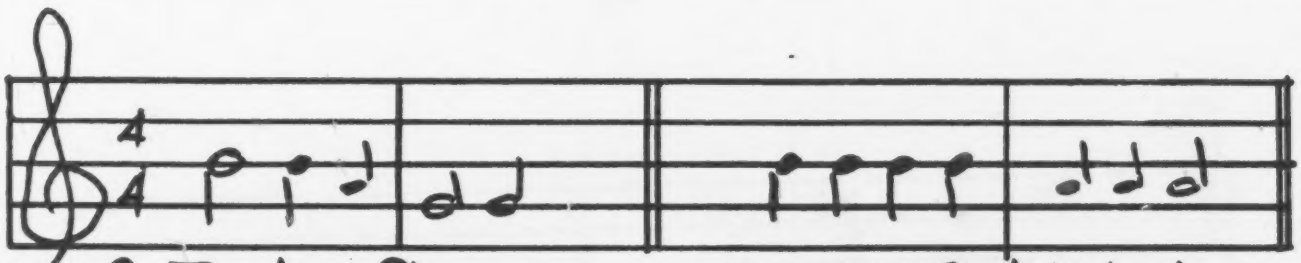
"Hot Cross Buns"



"Twinkle, Twinkle, Little Star" "Jingle Bells"



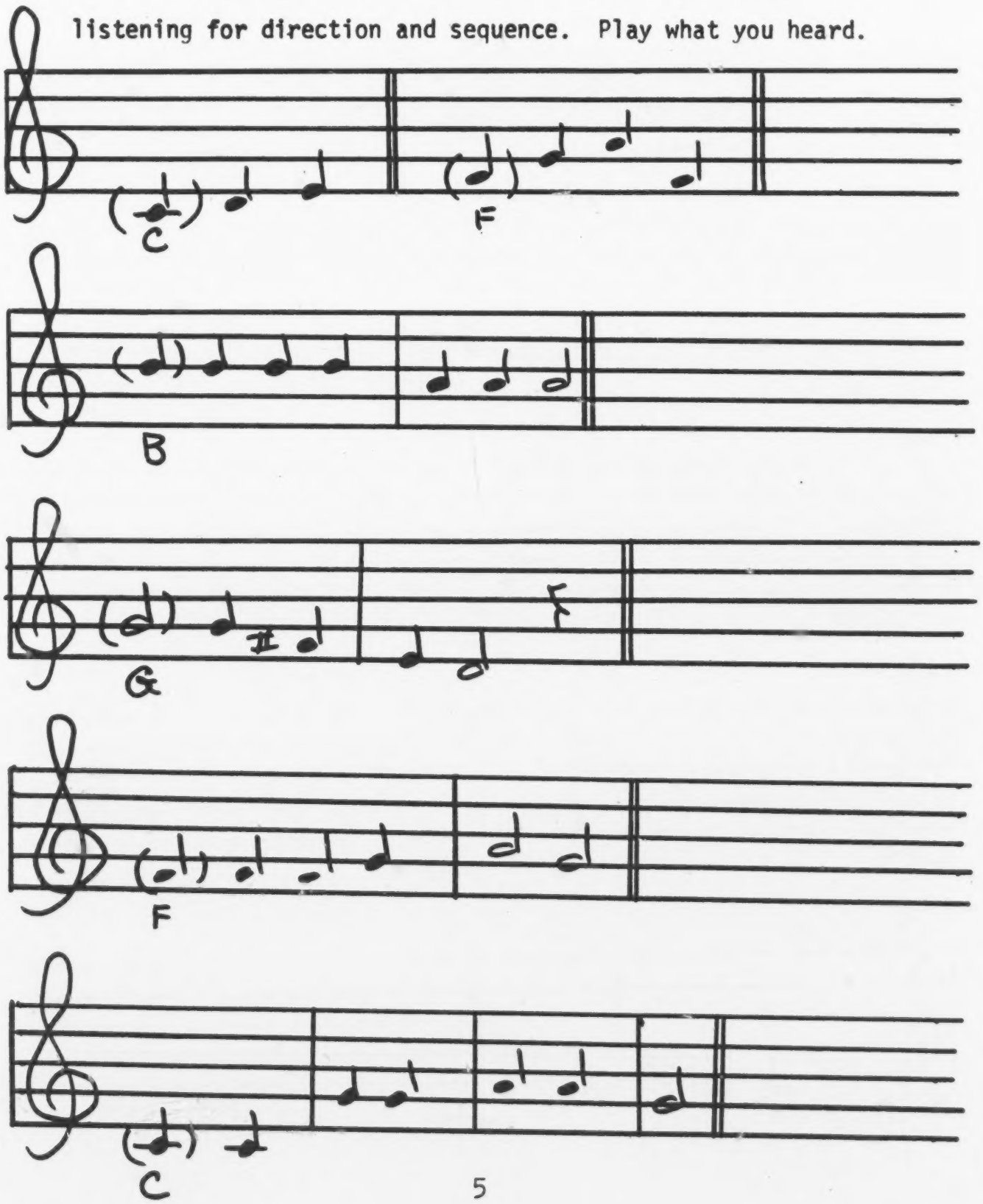
"Baa, Baa, Black Sheep"



"Go Tell Aunt Rhodie" "Jolly Old St. Nicholas"

III.

1. Sing, then play, what you hear.
2. Give the name of first tone. Students listen, sing, write notes play.
3. Students touch the first note (given) and watch bells while listening for direction and sequence. Play what you heard.



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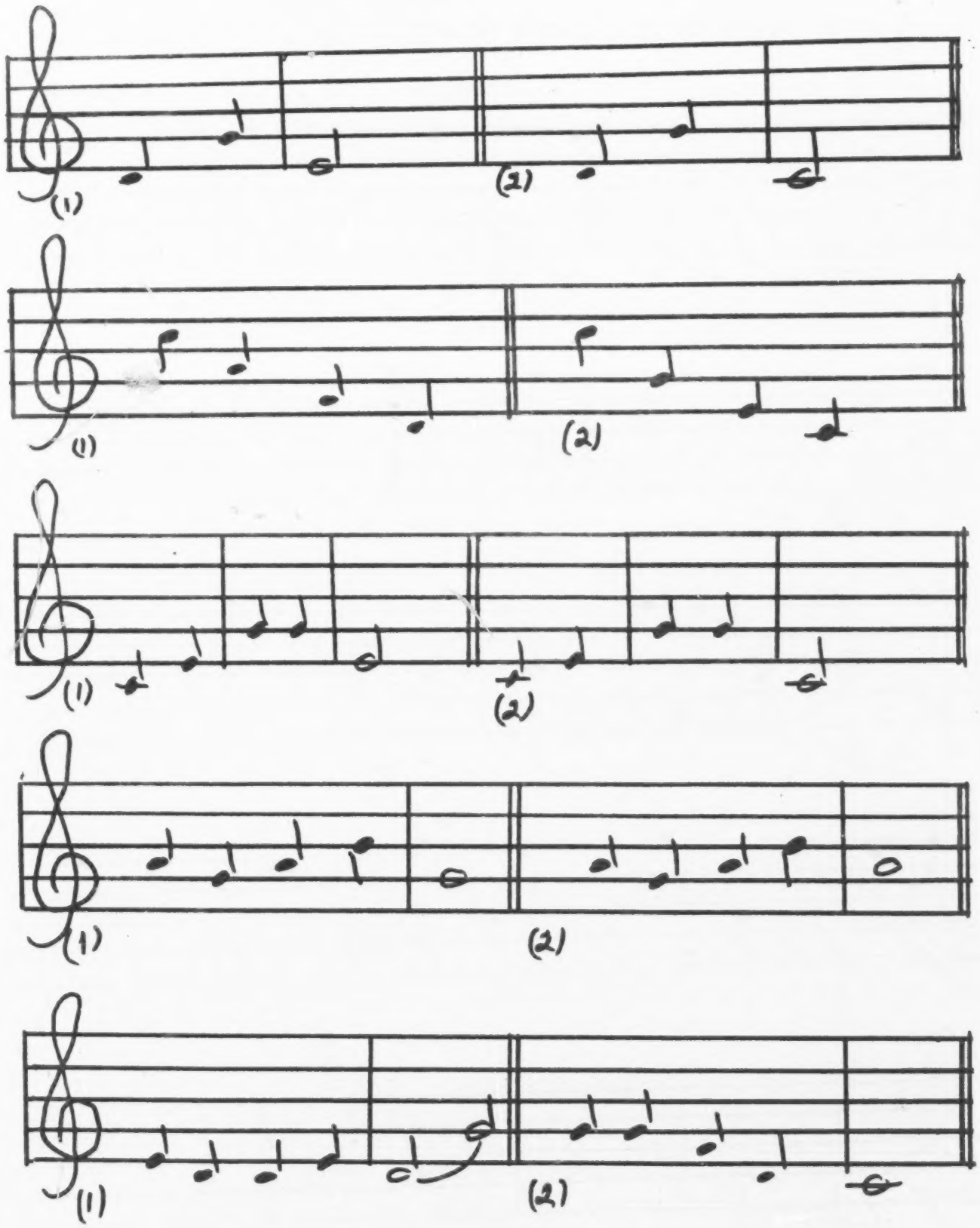
IV.

1. Notes will be translated into note names for Level I.

2. Identify, by number, the set heard.

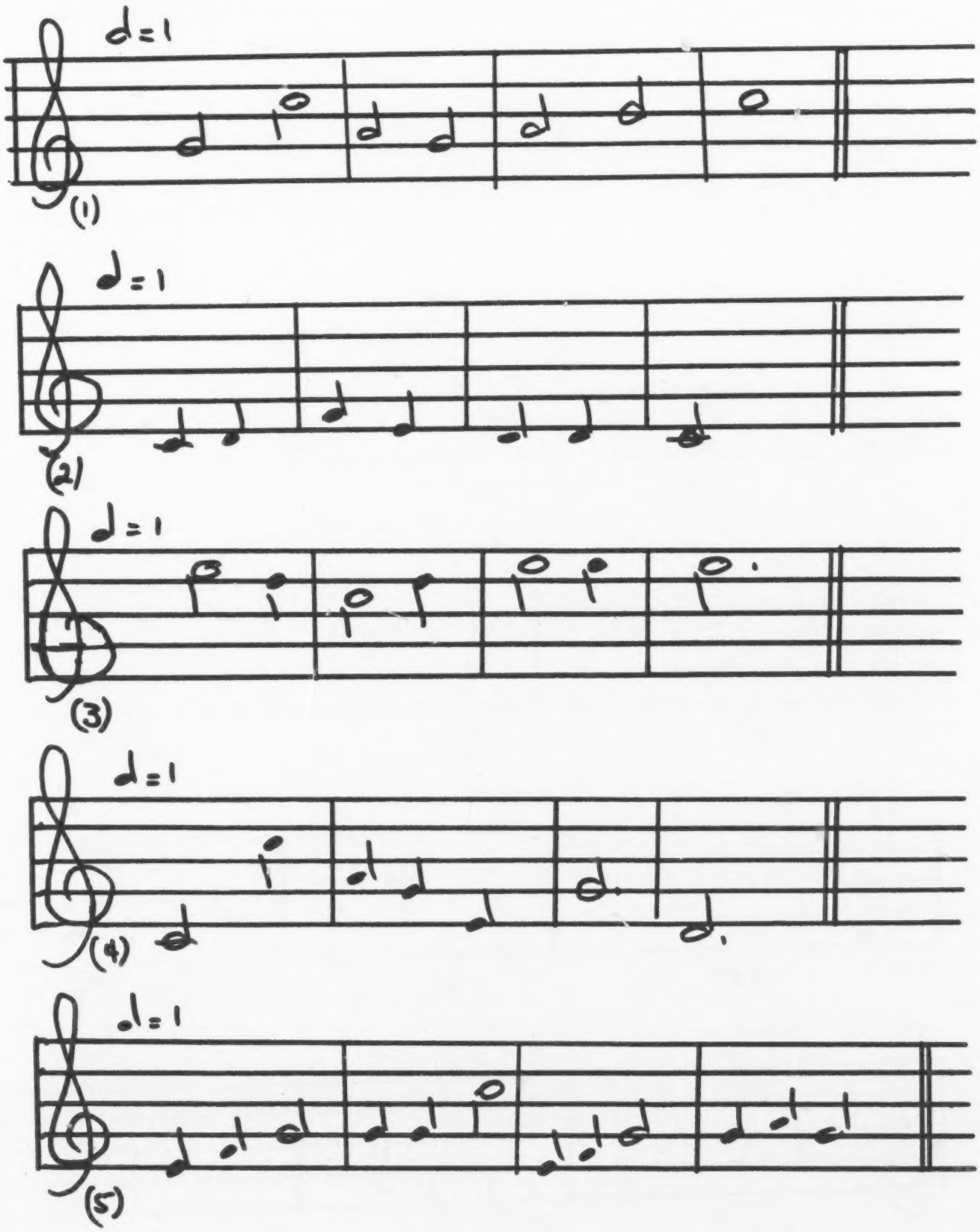
3. Identify by number, the set that ends on I or do.



V.

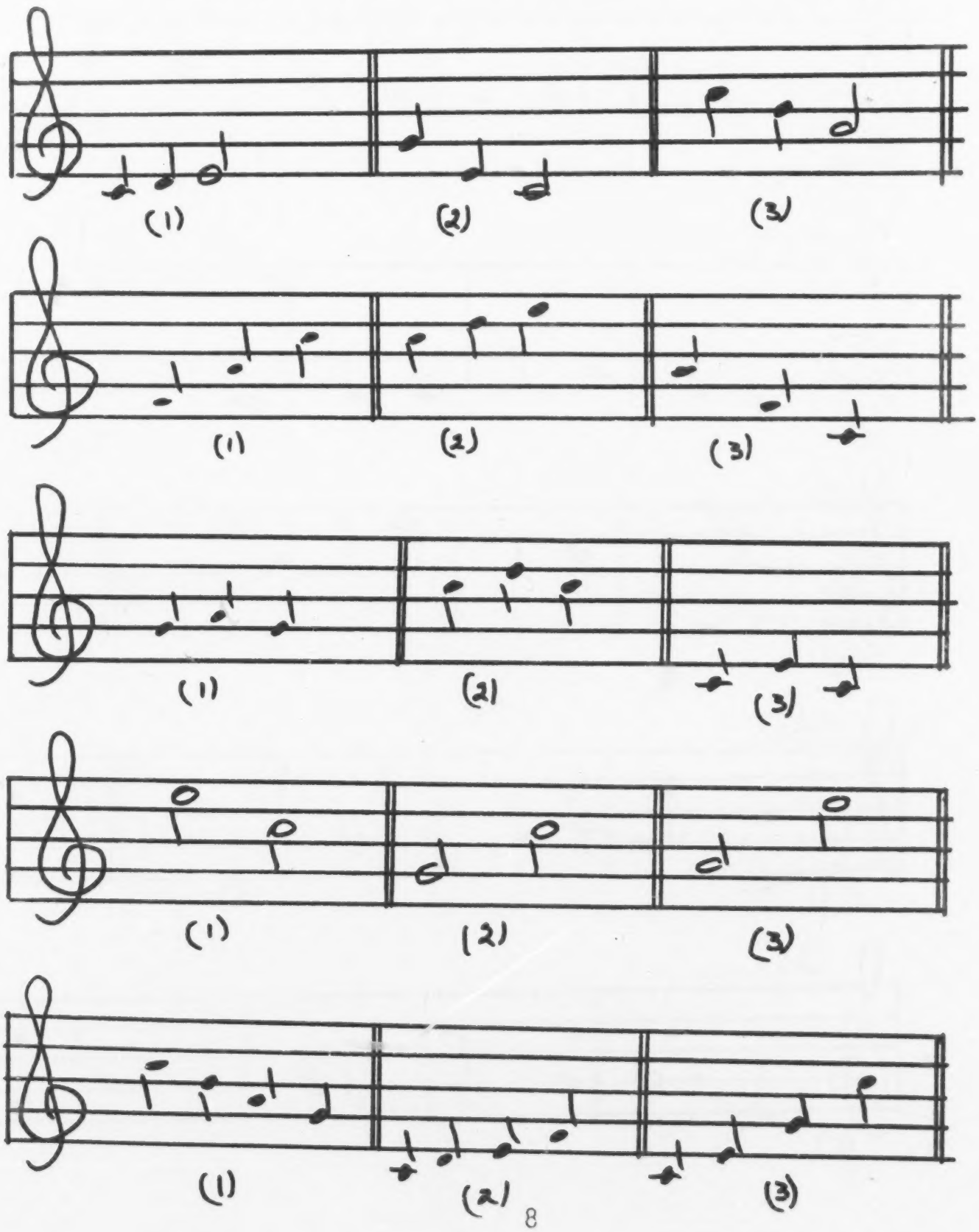
1. How would you count each set? In 2's, 3's, or 4's.

2. Listen to each set. Feel the beat. Tell how many counts in each measure.



VI.

1. Level I will translate notes into names.
2. Watch the notes. Identify by number the measure you hear.
3. Listen for direction, duration, and the beginning sound. Does the line go up or down. What kind of notes? Write what you hear.



8

VIII. RESOURCES FOR PUPILS

Set of bells and mallets for each pupil

Pencil and sheets of staff-lined paper

IX. RESOURCES FOR TEACHERS

Piano, in tune with bells

Set of bells

Opaque projector and/or overhead projector and slides

Blackboard space and chalk staff-liner

X. ASSESSMENT

Teacher evaluation of independence of each pupil's responses.

Each pupil to perform an exercise similar to V and similar to VI alone, counting aloud, writing the notes and playing on the bells.

I. COURSE TITLE

Music Laboratory I: Elementary Music Supplement for Level I and II

II. COURSE NUMBER

5631.10

III. COURSE DESCRIPTION

These charts serve as a limk between the presentation of the material at the end of Level I and the advanced material in Level II. It is intended for use as enrichment and to give an opportunity for the slower learner to "catch up" while not boring the students who already have grasped the material. Musical terminology is presented slowly and Level I charts are followed to avid confusion.

IV. COURSE ENROLLMENT GUIDELINES

Any pupil who has completed Level I or who is beginning Level II.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

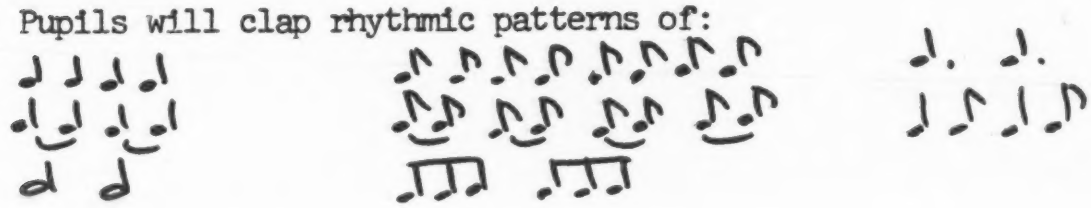
1. Pupils will use material to reinforce concepts introduced in Level I.
2. Pupils will understand simple metrical relationships.
3. Pupils will replace letters with note forms on the staff, read the notes by letter.

B. Performance

1. Pupils will read a C scale ascending and descending.
2. Pupils will draw a staff and a treble clef sign.

3. Pupils will read songs aloud by letter name, play the bells from notation and sing.

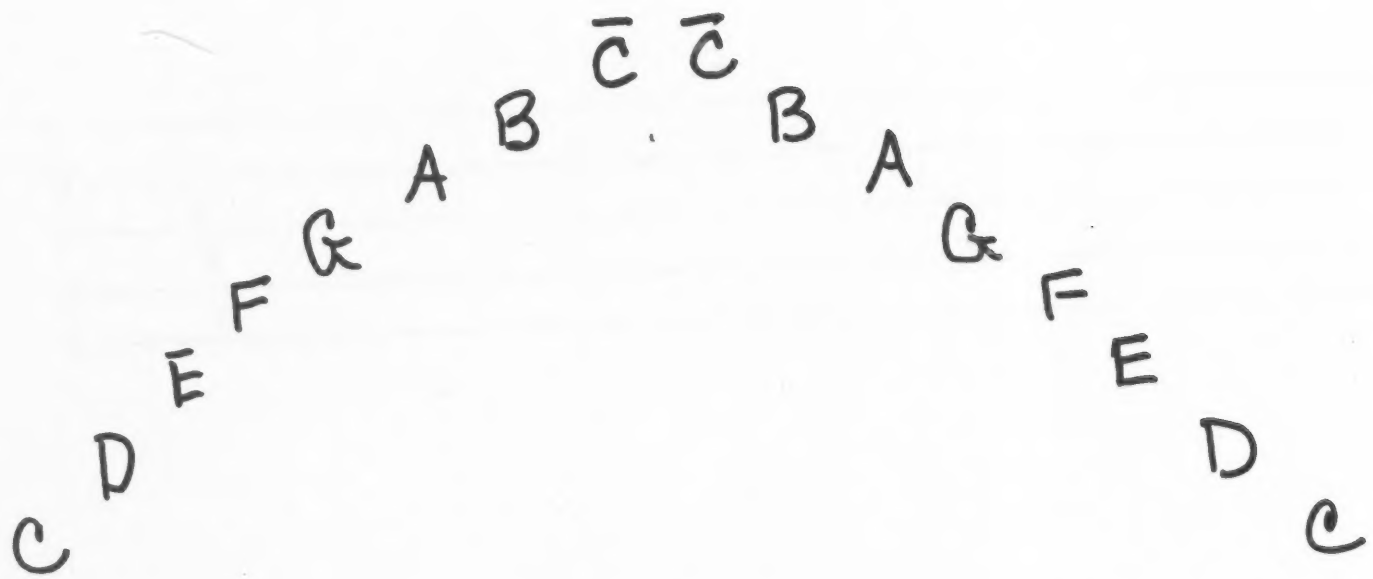
4. Pupils will clap rhythmic patterns of:



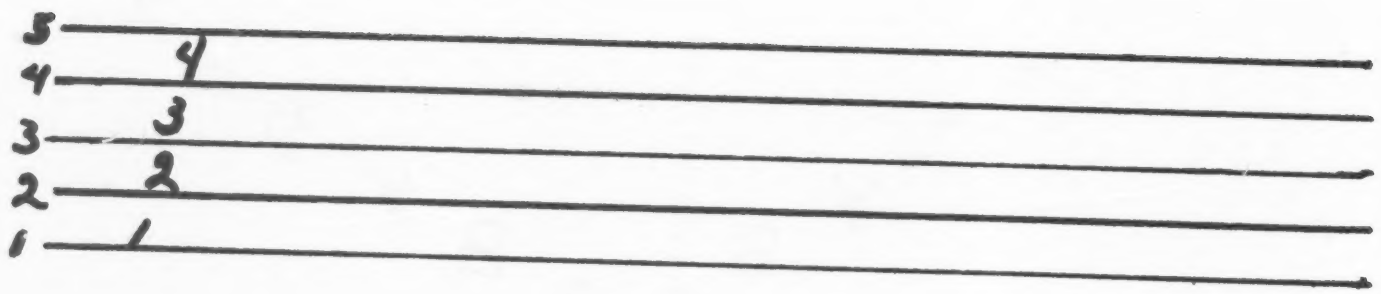
VI. COURSE CONTENT

C SCALE

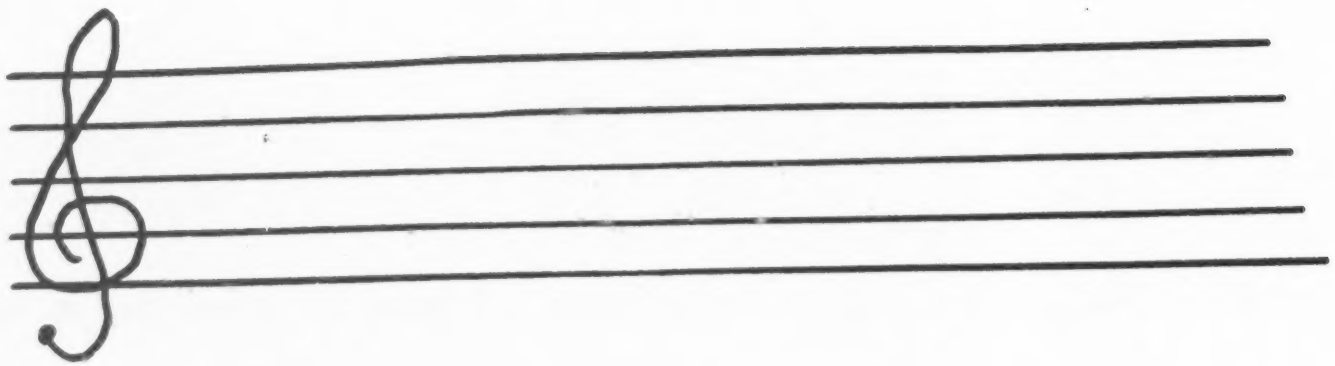
These letters go up or down the same way the tones go. Which way do the tones go from C to $\overline{C}$? (up). Which way do the tones go from $\overline{C}$ to C ? (down).



This is a staff. The staff is the five lines and four spaces that music is written on.



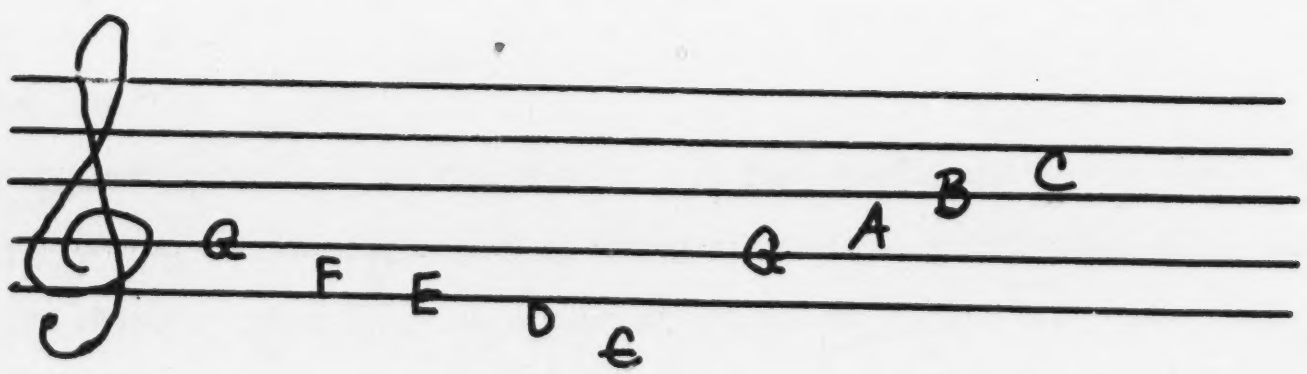
Signs used in writing music give directions to the performer - the person playing or singing the music. The G clef is sometimes called the treble clef. The G clef tells where G is located on the staff. Look at the G clef on the chart. How does it show that G is on the second line of the staff ? (It goes around the second line...it circles the second line...)



Here is a staff with a G clef on it. Starting with G, we have written the letters from G down to C. Notice that we do not have enough lines to write C on a line so we draw an extra line for it. This is a ledger line.

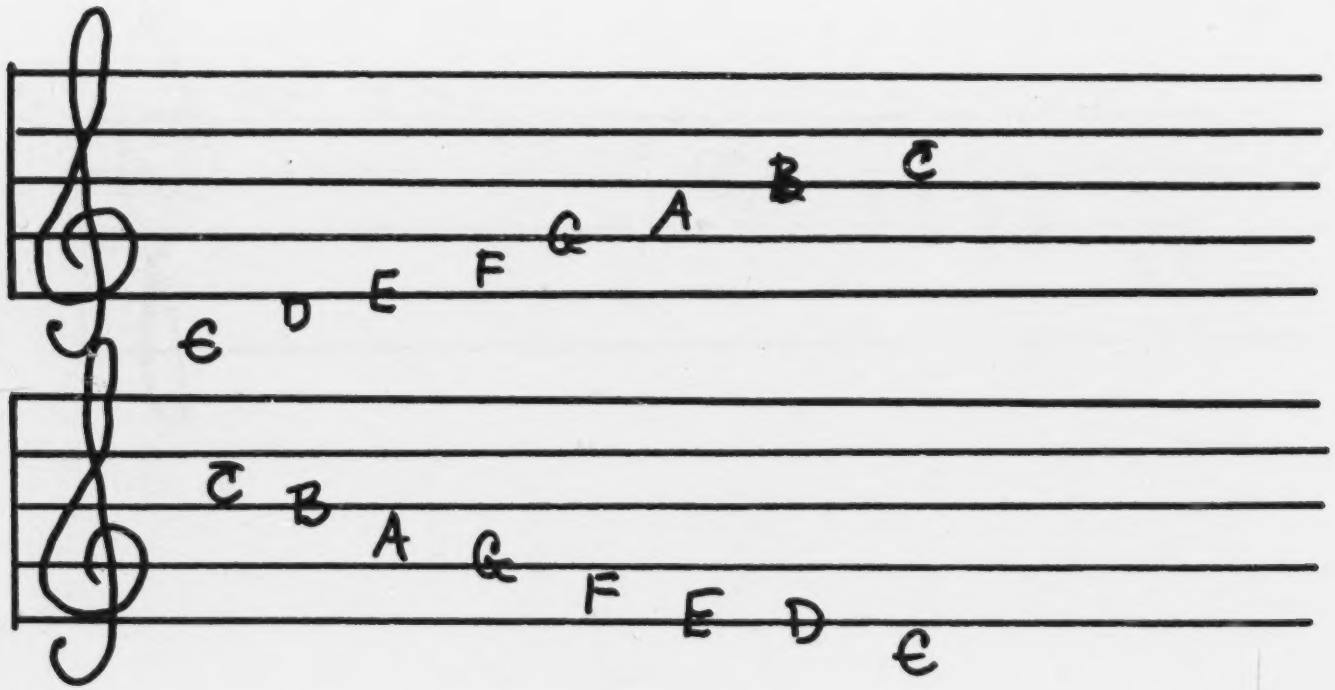
Next we have written the letters from G to C on the staff.

Now, on the board, we write a C scale on the staff. Do not forget to start with a ledger line.

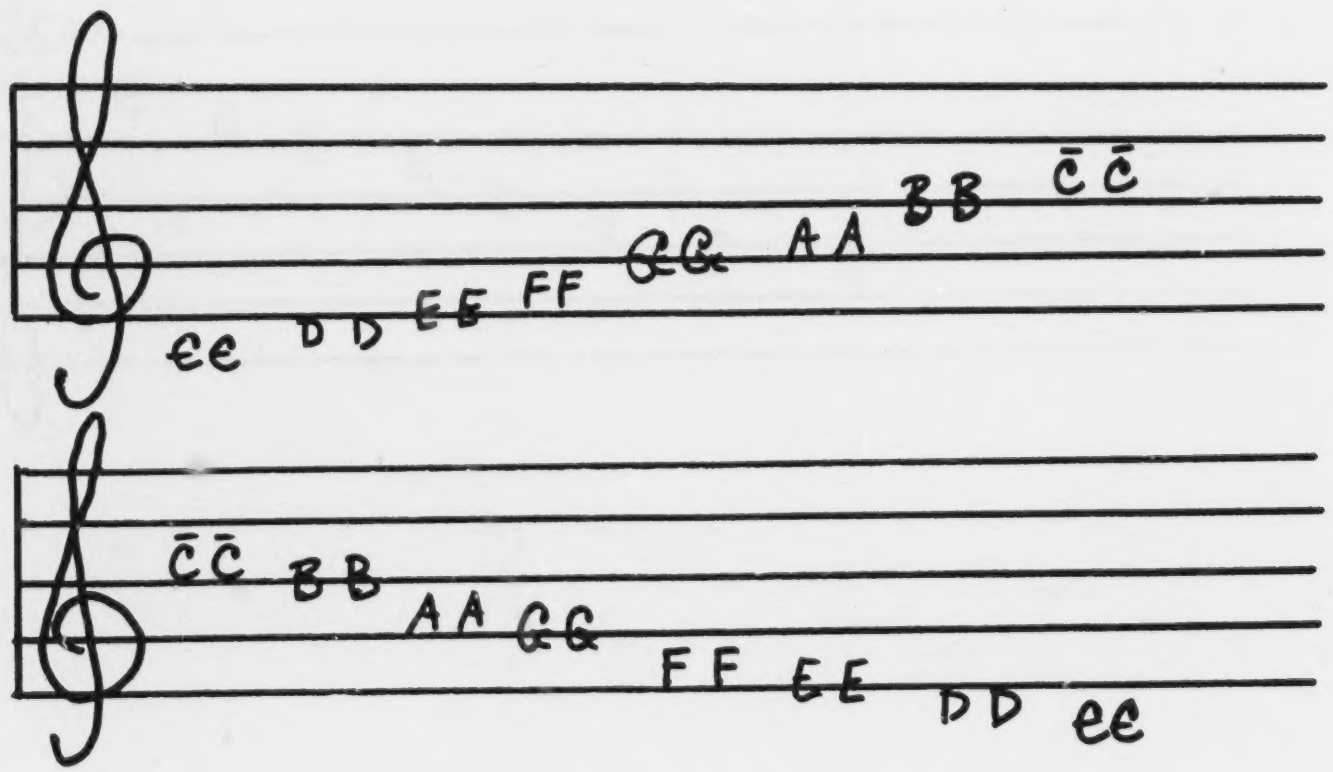


C Scale

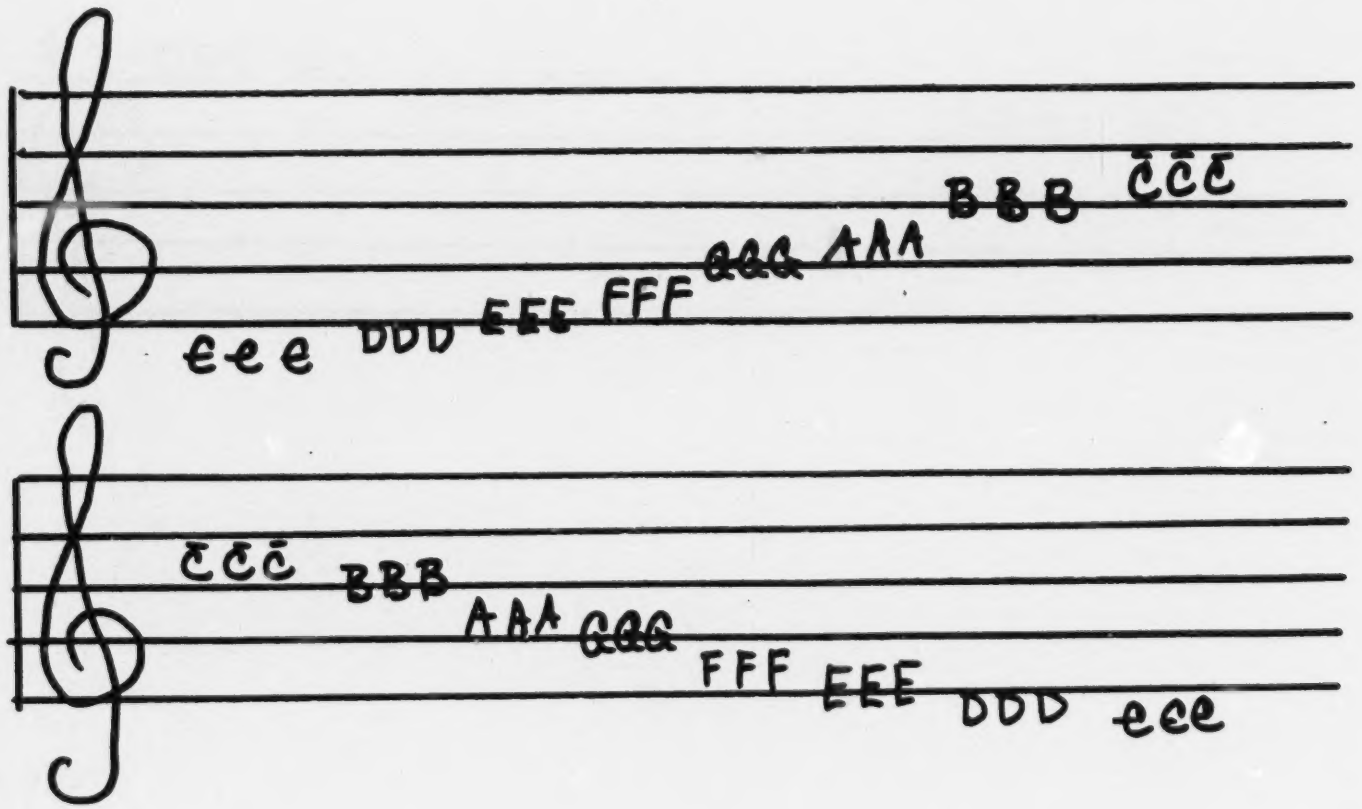
This is the C scale written on the staff with letters.



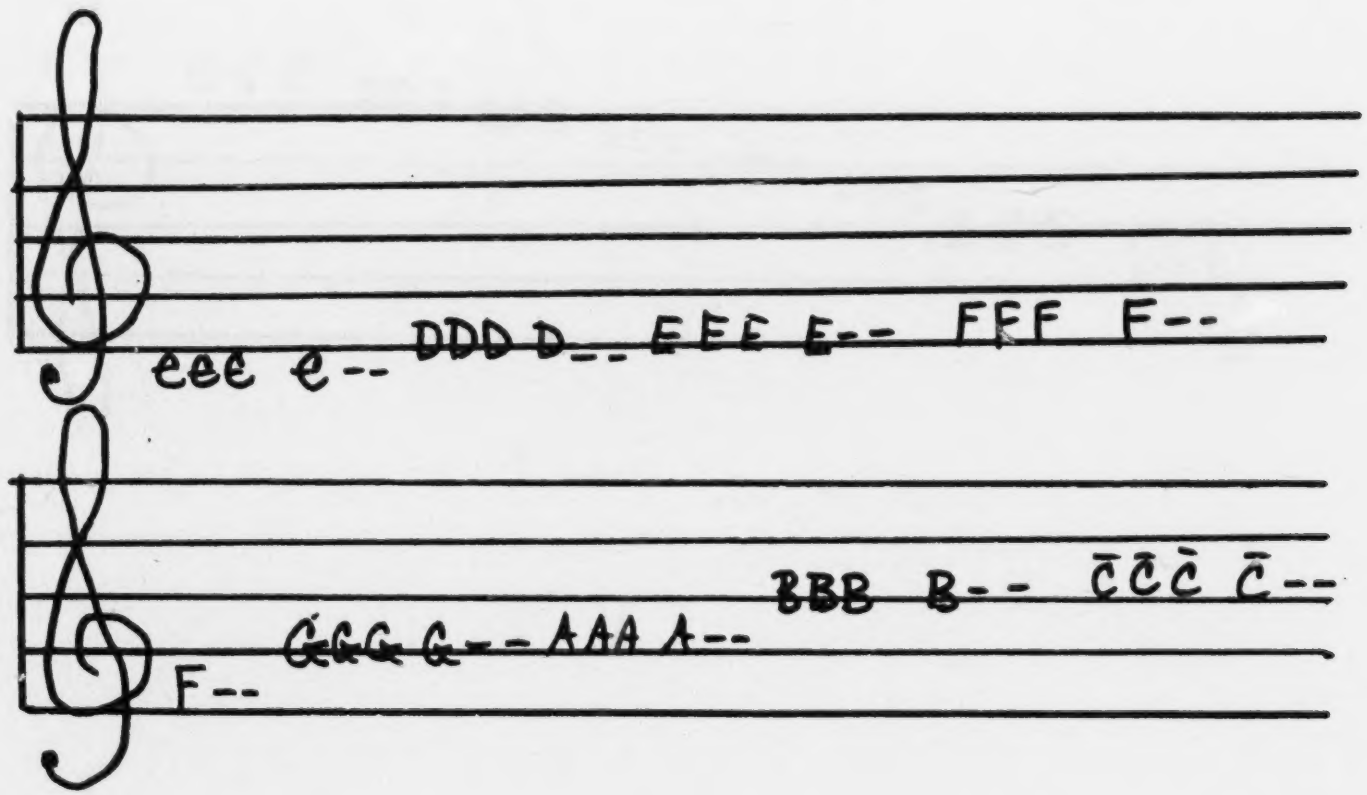
C Scale in Two's



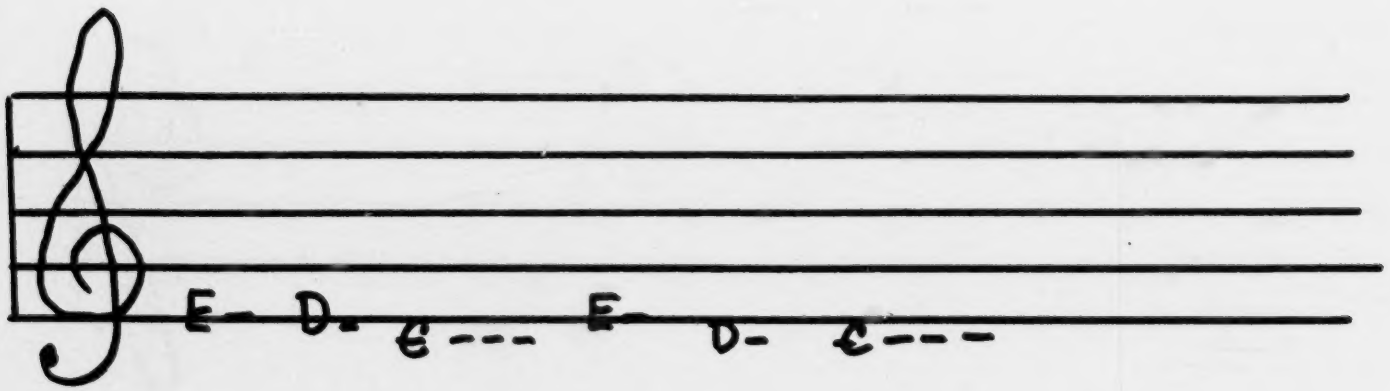
C SCALE IN THREE'S

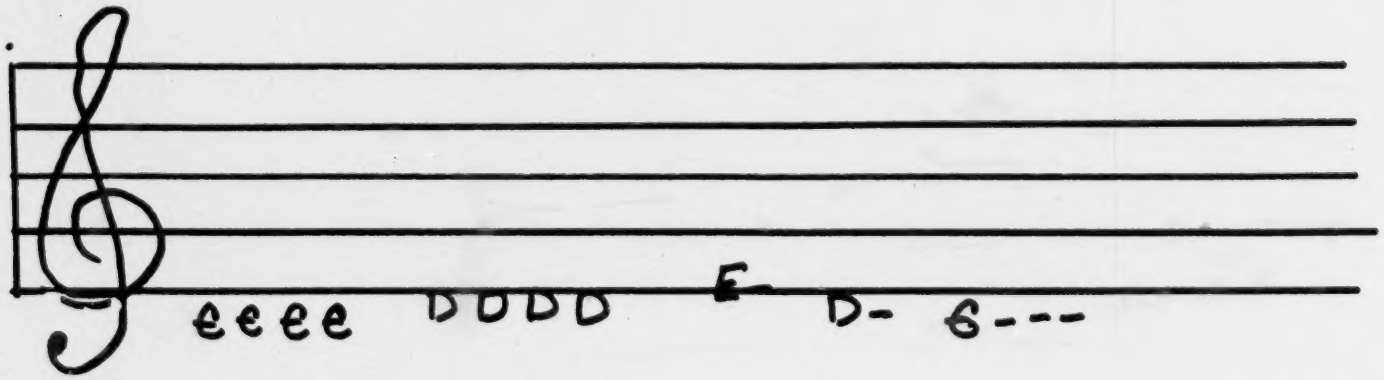


LONG TONES

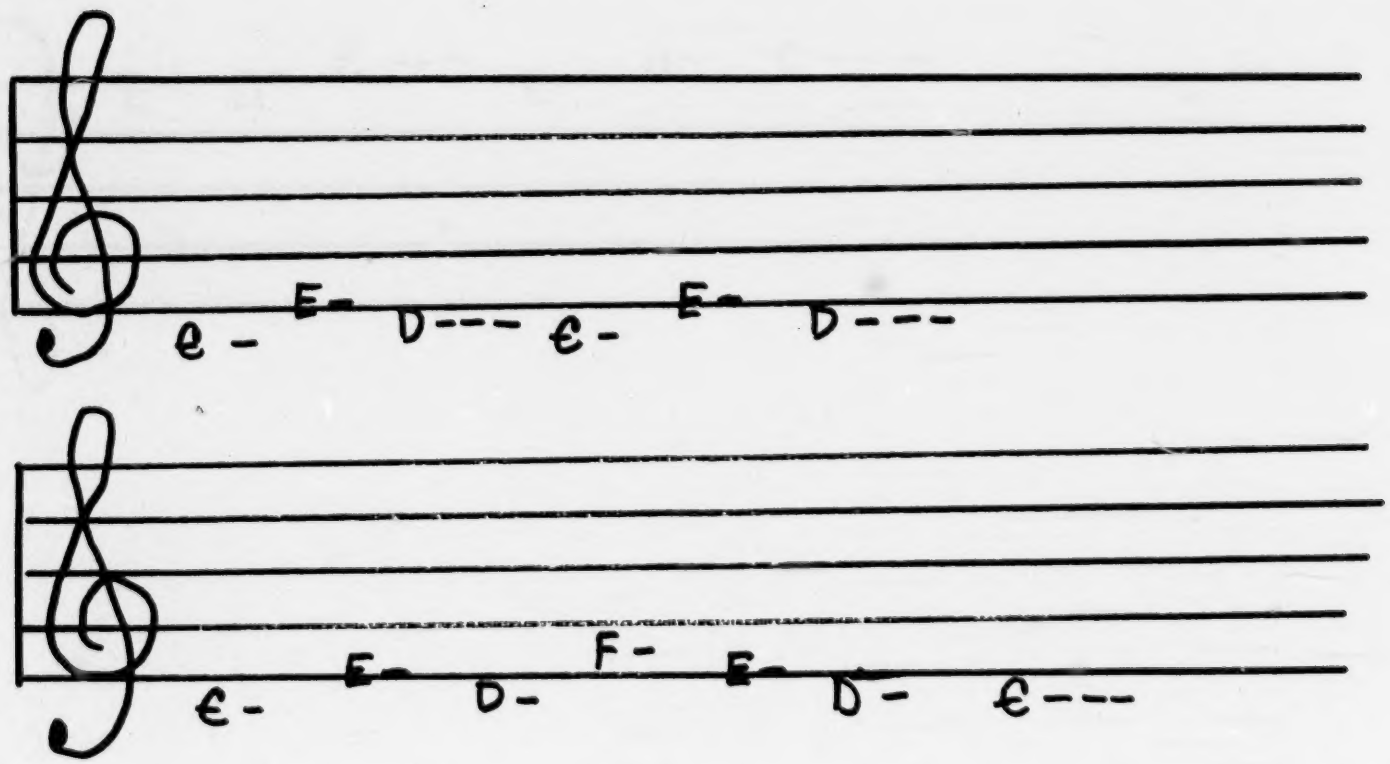


HOT CROSS BUNS

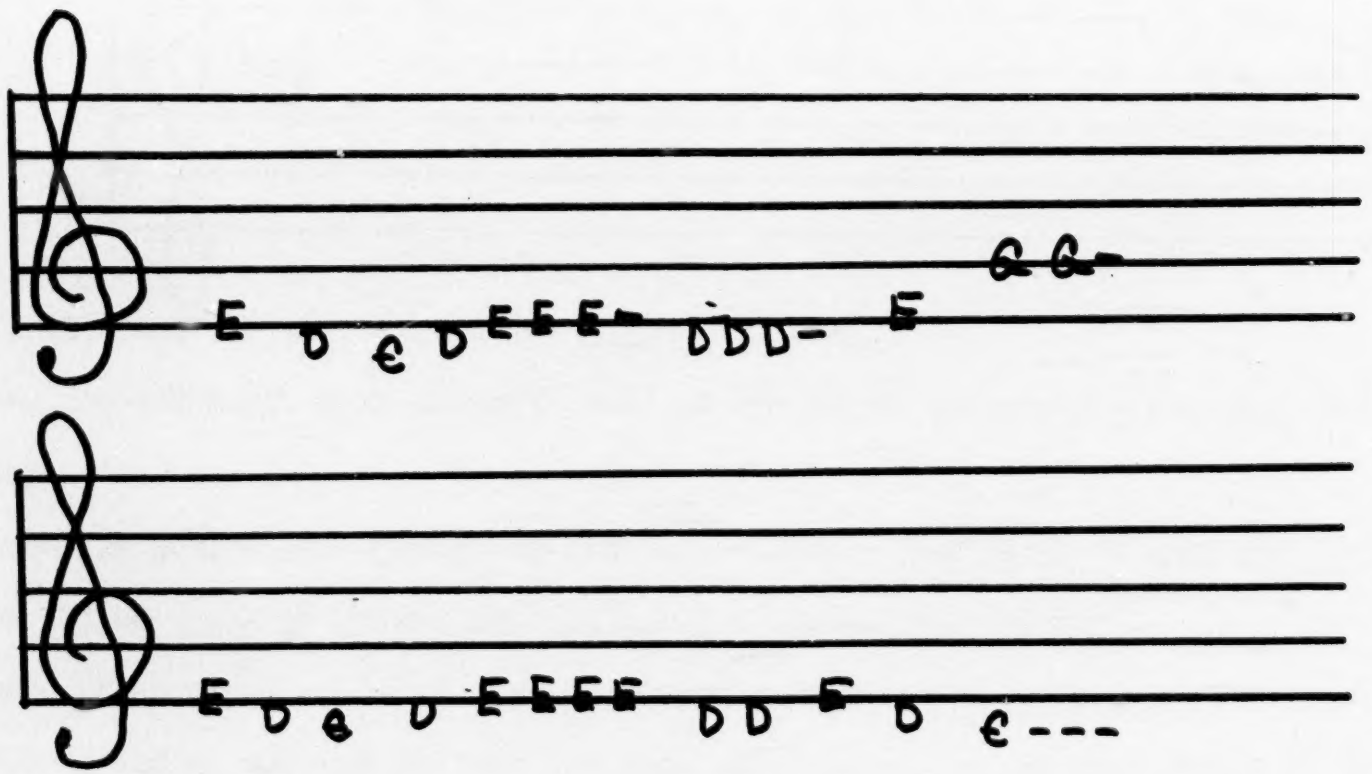




TO PAREE



MARY HAD A LITTLE LAMB

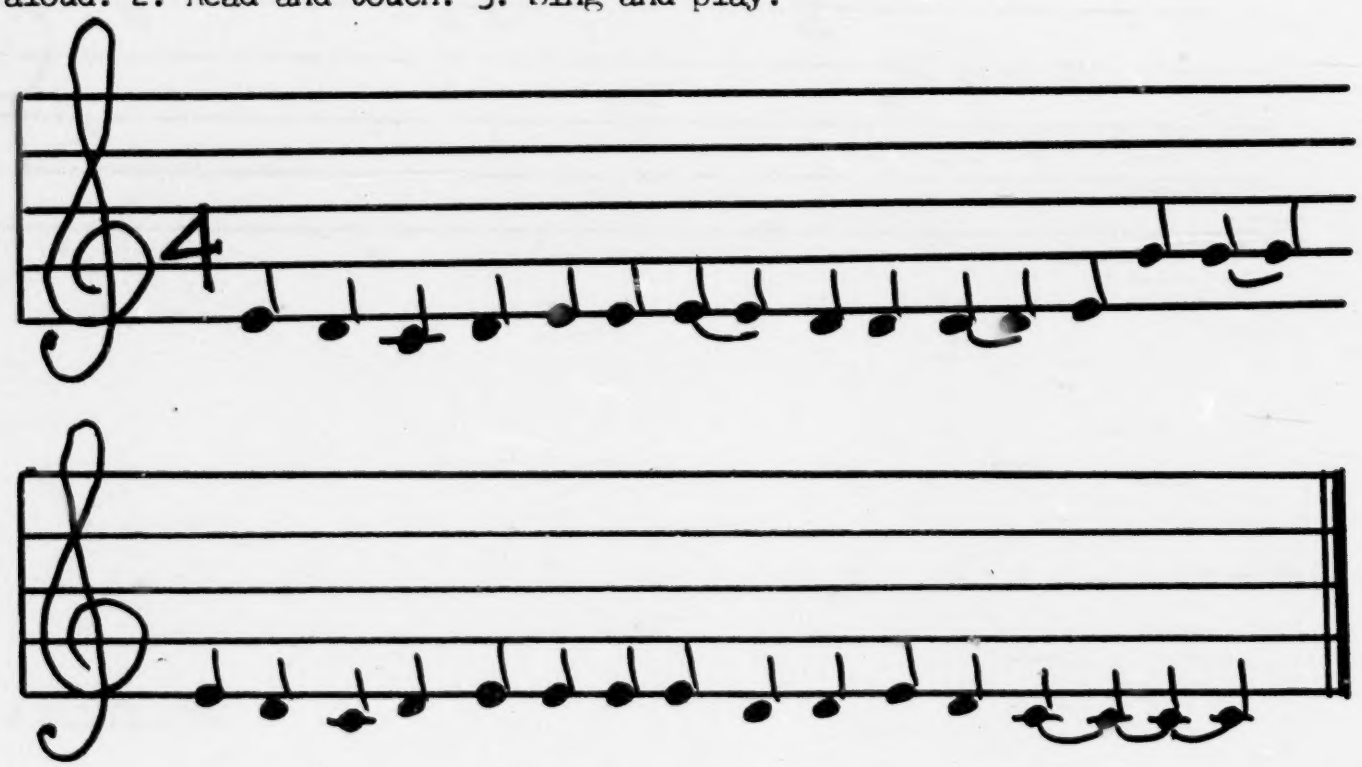


Notes are used to write music. Here is " Mary Had a Little Lamb " written with quarter notes. There is one quarter note for each beat. (Point to the tied notes) If there is a dash after a letter, we see the same note written again and tied to the first note with a line. This is played the same way the letters are played.

Notice the double bar line at the end of the staff. This tells us that the song is complete.

If we use a quarter note for each beat, we put a four right after the clef sign.

1. Read aloud. 2. Read and touch. 3. Sing and play.



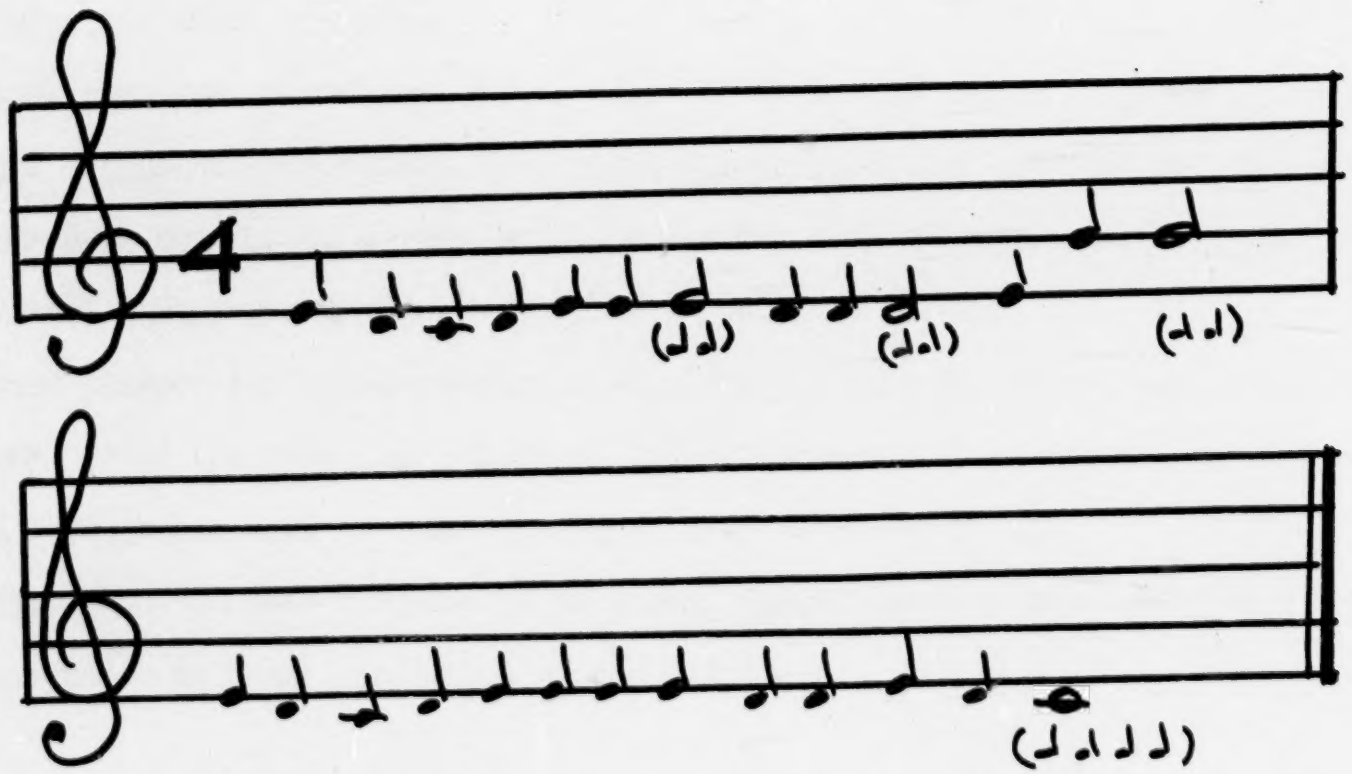
Instead of using all quarter notes in this song, we find that a **half** note may be substituted for two tied quarter notes. Two quarter notes equals one half note.

(Write the equation on the board)

Two half notes equal one whole note.

How many quarter notes equal a whole note ? (4)

1. Read aloud 2. Read and touch 3. Play and sing



Listen to me play "Mary Had a Little Lamb."

Clap when you feel a strong or accented beat; one beat that feels or seems a little louder.

Put an accent mark over the notes that you clapped.

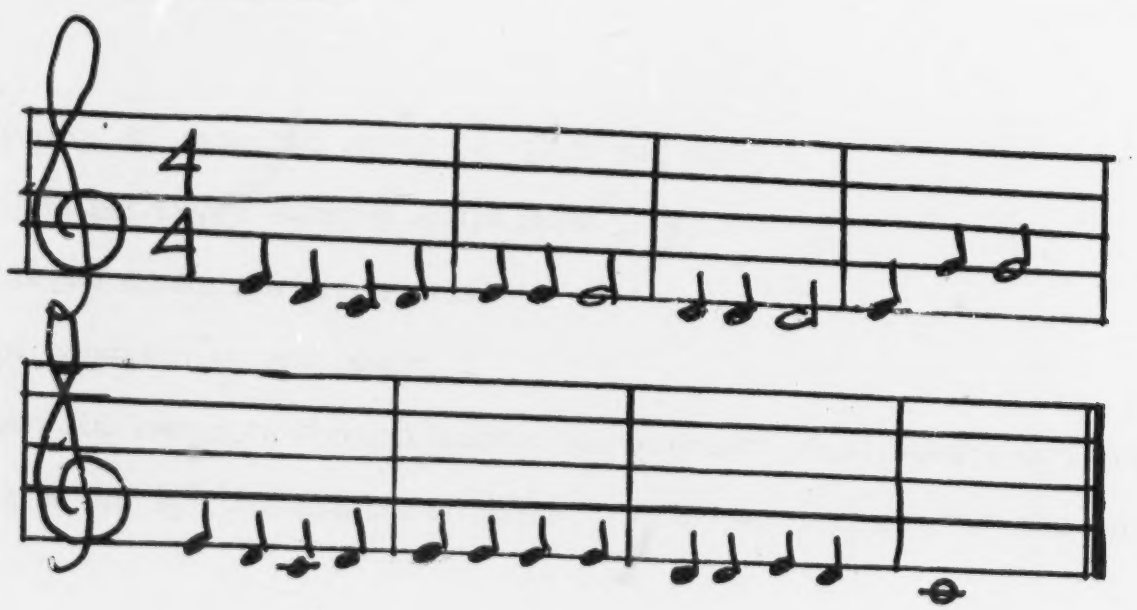
Now divide the song into groups of one accented and three unaccented notes by drawing a line between the third unaccented note and the accented note. These lines are called bar lines. The space between a bar line is called a measure.

How many quarter note beats are in a measure ? (4) How many measures are in the song? (8)

Put a four above the other four to show that there are four quarter note beats to a measure.

What does the bottom four mean ? (The quarter note equals one beat.)

This is a meter signature.

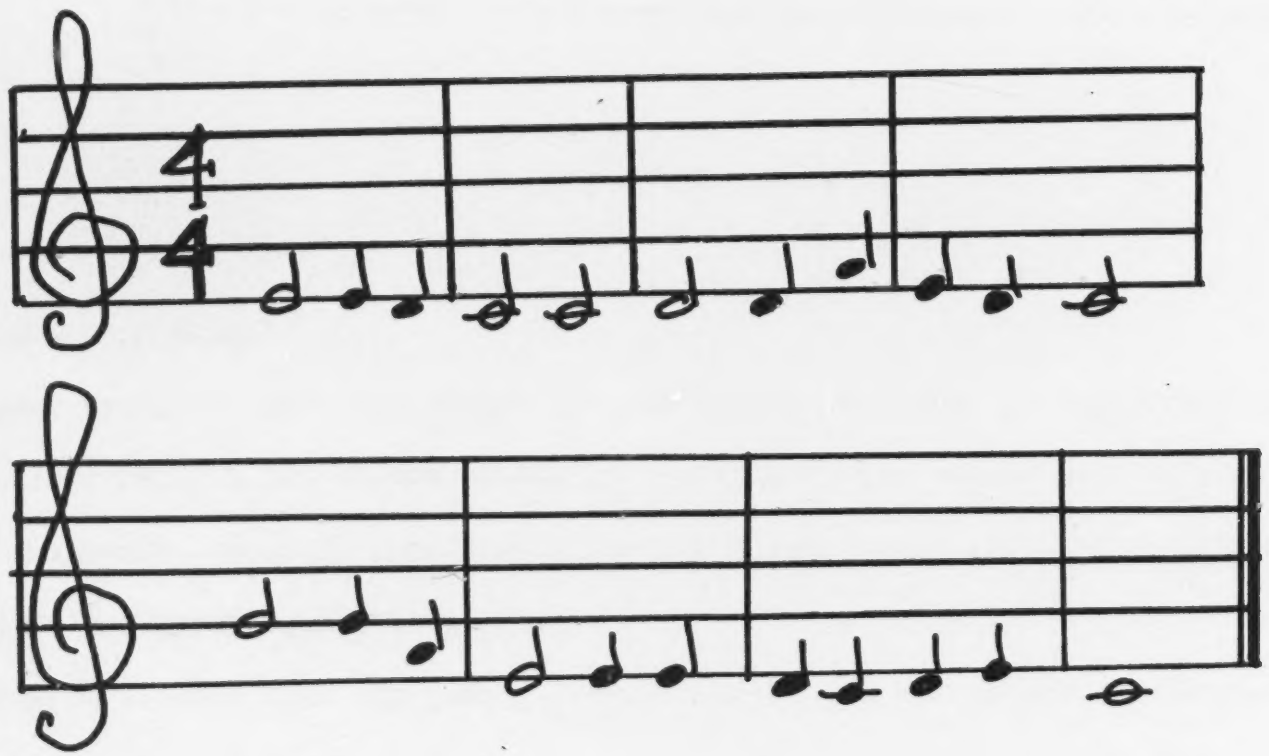


Listen to "Go Tell Aunt Rhodie." Clap the accented beat.

Explain the meter signature. (Top 4 means 4 beats to a measure; Bottom 4 means the quarter note equals one beat.)

What kind of note is the first note? (half note) What kind of note is the last note ? (whole note)

1. Read aloud 2. Read and touch 3. Sing and play 4. Sing.



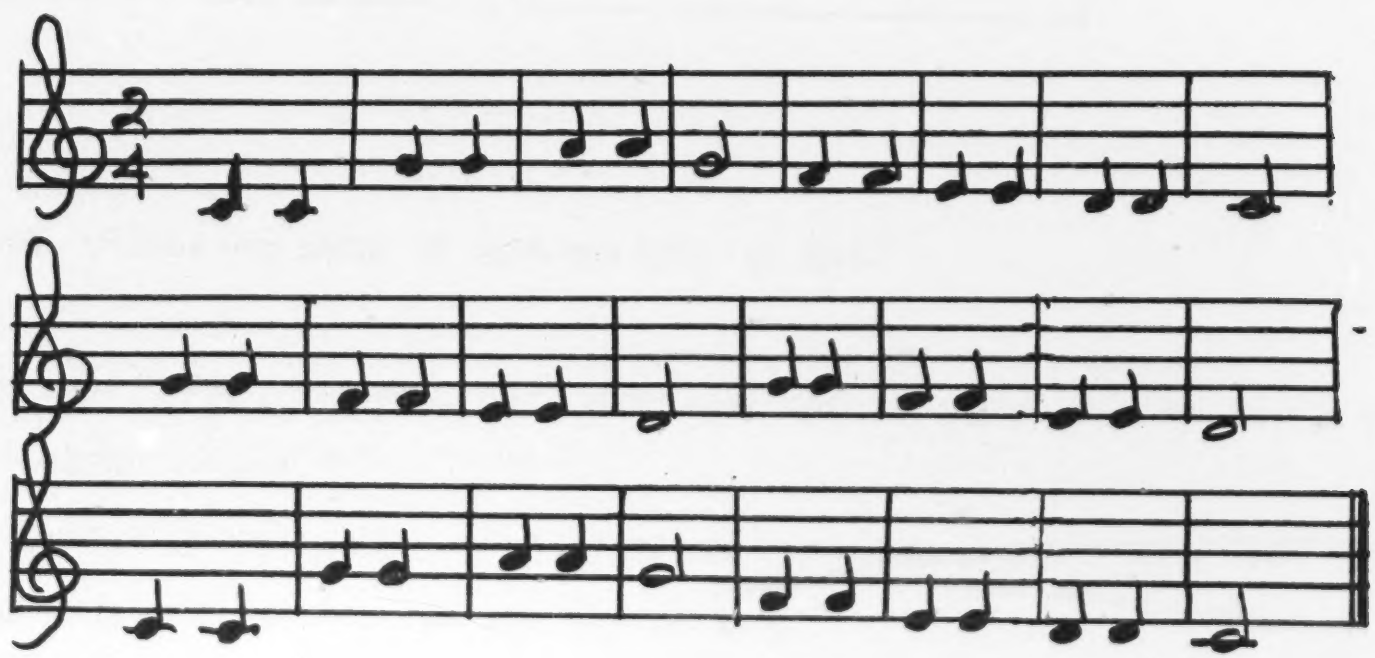
Listen to "Twinkle, Twinkle, Little Star." Clap the accented beat. Look at it notated.

What kind of note gets the beat ? (quarter note) How many beats tc measure ? (2)

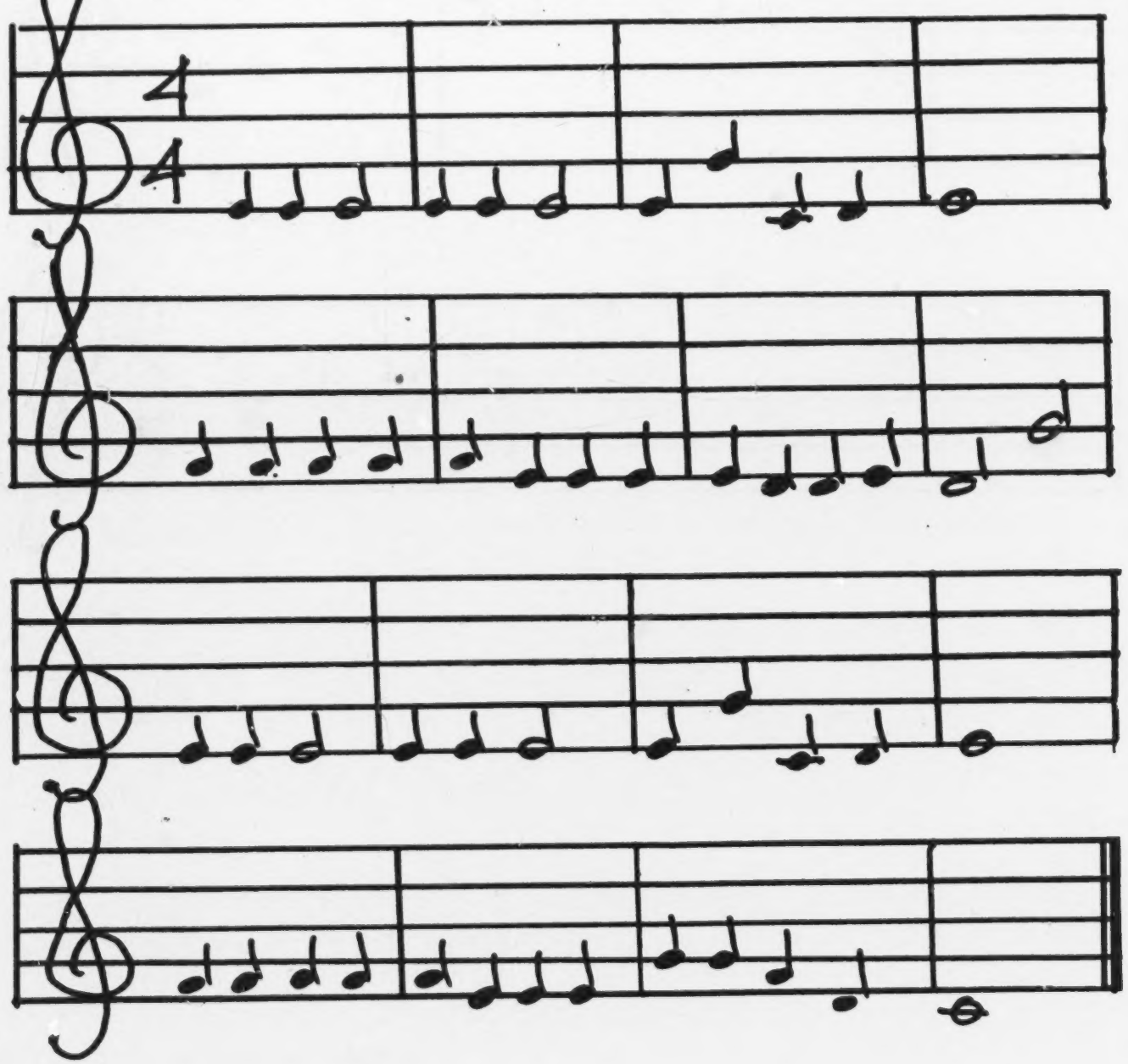
What is the meter signature ? (2/4)

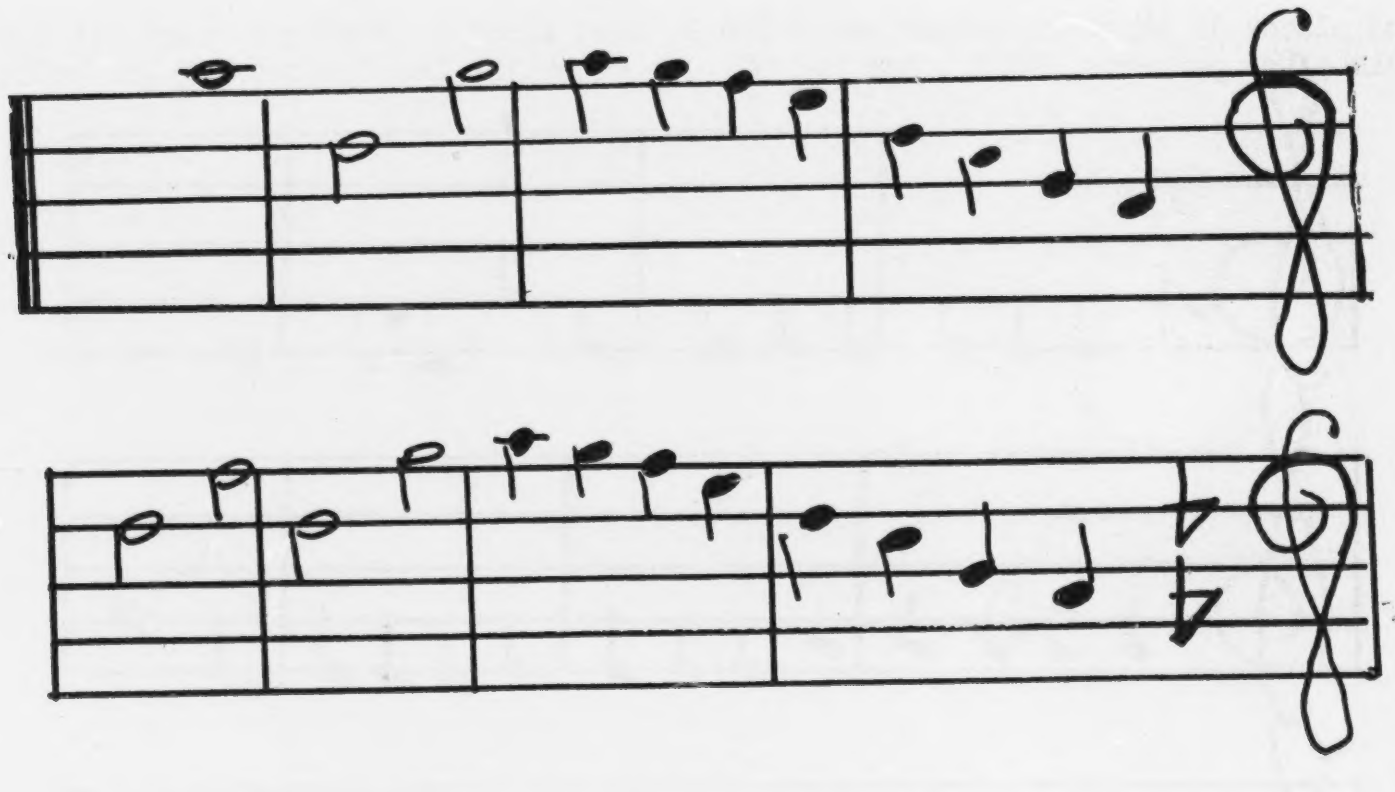
Are there any places in this song which are alike ? (The first phrase is the same as the third; the first half of the second phrase is the same as the second half of the second phrase.)

1. Read aloud 2. Read and touch 3. Play without singing 4. Sing notes without playing 5. Sing with words.



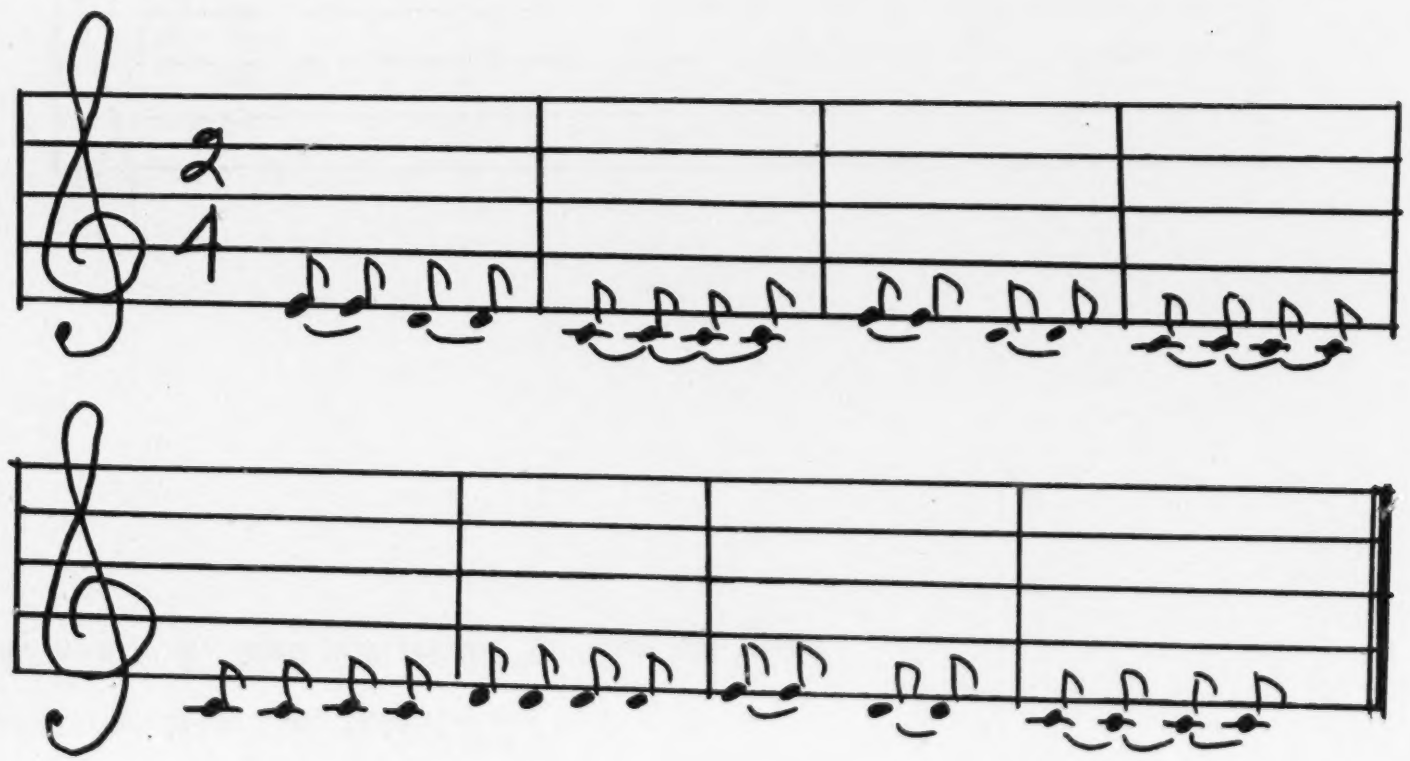
Find places in this song which are alike.1. Read aloud 2. Read and touch (it may be useful to isolate the patterns EGCDE...and EGGFDC...to establish the location of the bells.) 3. Sing & play.





Let us go back to "Hot Cross Buns" on the chart. Clap this song as it is on the chart. Now look at the copy on this page. This is "Hot Cross Buns" written in all eighth notes.

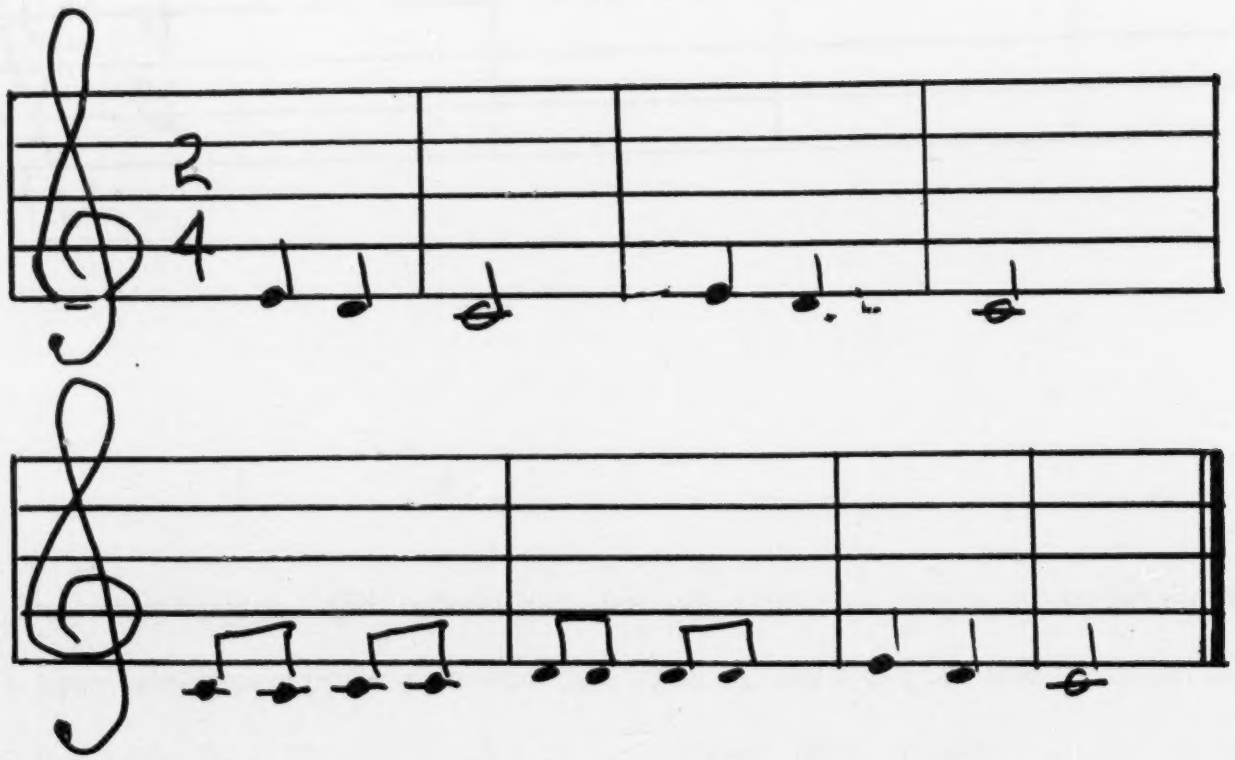
Can any tied notes be changed to another kind of note ? (two tied eighth notes equal a quarter note; four tied eighth notes equal two quarter notes or one half note.) Clap this.



Eighth notes may be written separately or together. Separately they look like this (♩♪♩♪).

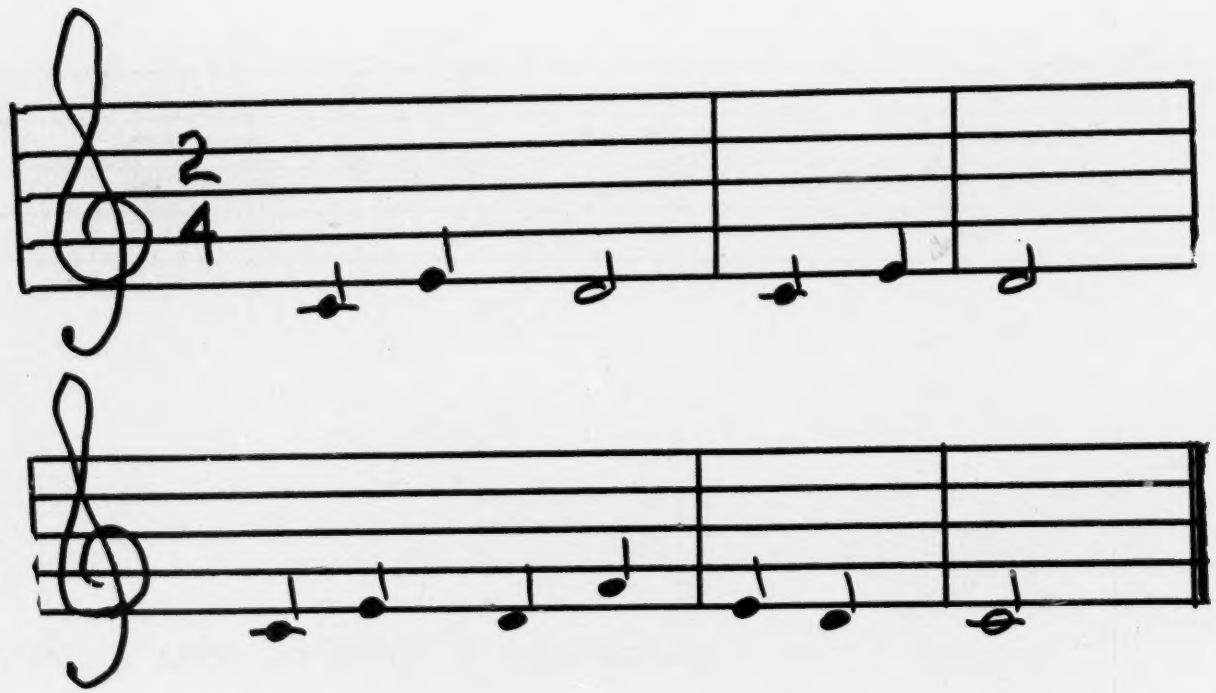
Together they look like this (♩♫♩)

1. Read aloud 2. Read and touch 3. Sing and play.



Go back to "To Paree," page 6.

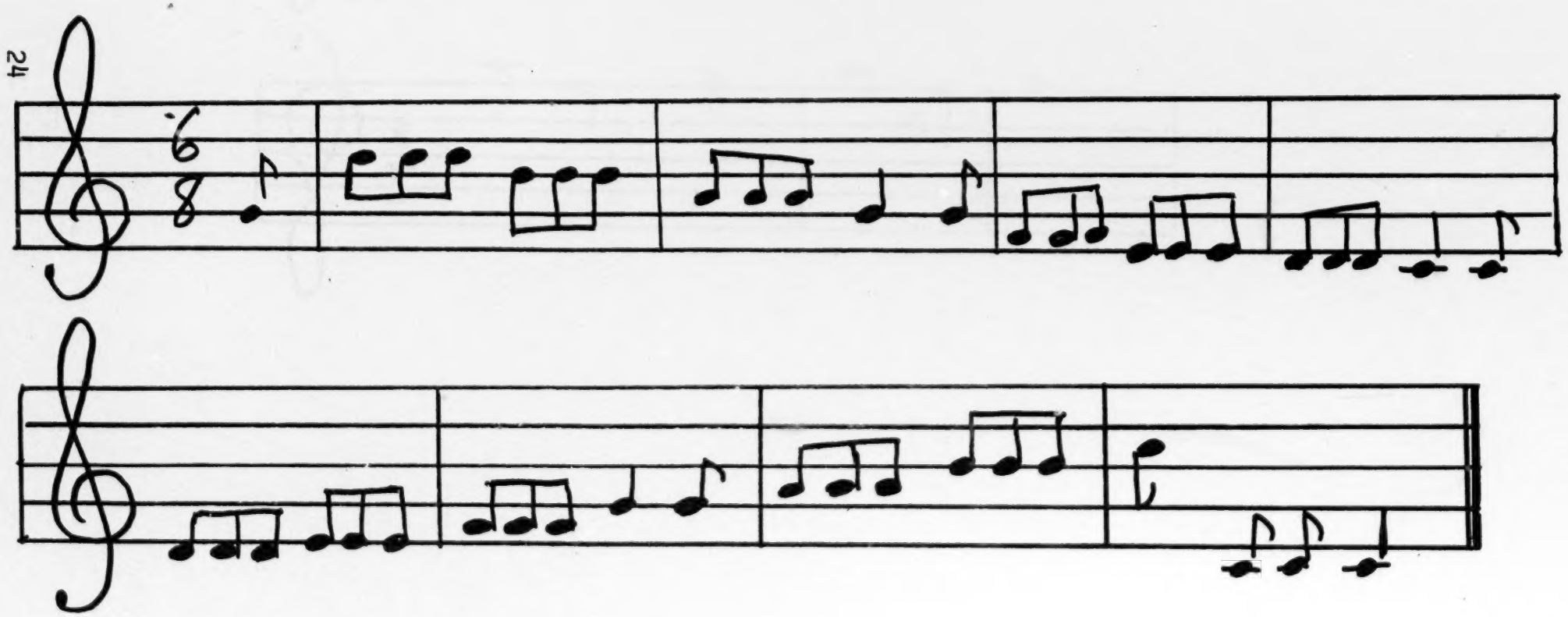
1. Read aloud 2. Read and touch 3. Sing and play 4. Sing and play on G.



FOLKSONG

Listen to "Folksong." Clap giving each eighth note a beat. Notice that the first note (G) and the last five notes add up to a full measure. The first note is called an up beat. If three notes are written together with a feeling of one, they may be written like this: (♫)

1. Read aloud 2. Read and touch 3. Sing and play.

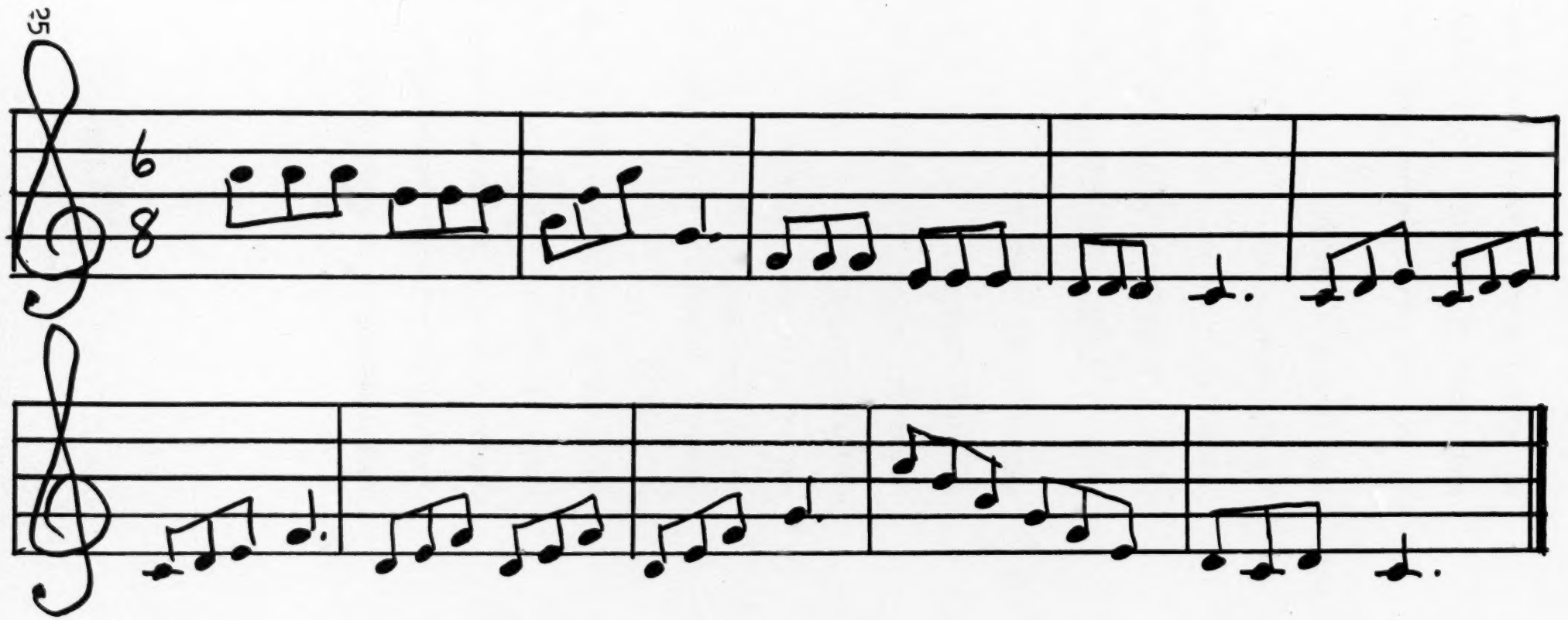


FOLKSONG

This song begins with a full mezsure. What is the meter signature ? (6/8) When three eighth notes are tied together, they can be added like this: ♪♪♪ = ♩♪ = ♩.

Are there any patterns which are repeated ?

1. Read aloud 2. Read and touch 3. Sing and play.



VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

All examples and concepts are a reenforcement of Level I and Level II material. Completion of the chart using notation is requisite for reenforcement of these concepts.

VIII. RESOURCES FOR PUPILS

The enclosed charts.

Set of bells and mallets for each pupil.

Level I A New Introduction to Music

Level II A New Introduction to Music.

IX. RESOURCES FOR TEACHERS

Enclosed charts

Opaque projector; or charts put on transparencies for overhead projector.

Set of bells and/or piano.

Staff-lined board.

Teachers Manual for Level I and II.

X. ASSESSMENT

Pupils will identify by letter name and play on the bells any notes within the C Major scale in the treble clef.

Pupils will clap rhythm patters of all songs in the charts.

Pupils will evidence understanding of metrical note relationships by clapping and/or singing tied notes correctly.